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HOPE LATHAM.

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Largest Dramatic Circulation in the World.

OUT OF THE BABEL.

DISCUSSION of the morality or lack of morality in stage representations grows in the press, but much of it is perfunctory and thoughtless. Here and there in the mass of matter now evolving on this subject, however, are to be found traces of understanding and wise conclusions. "It cannot be conceded that the condition of the American stage, admittedly the cleanest in the world, calls for any such supervision as is involved in the idea of a censorship, repugnant from every point of view," says the *Kansas City Journal*, and it pertinently adds:

The existing laws are ample to deal with the infrequent violations of morality. Of the thousands of plays now before the public, those may be counted on the fingers of two hands which make a direct appeal to the baser instincts. The police are entirely competent to deal with these offenders, and this is the only authority that need be invoked. An upward public conscience and a rising standard of public morals have been censoring the stage for years. Bad plays may succeed in the large cities, where there are enough depraved demands to sustain them. But, take the country over, the public would starve any frankly indecent play to death. In this connection a sharp distinction is to be made between those plays which are merely an appeal to depravity and those which teach wholesome truths by object lessons that may be unwholesome in themselves, but which have their warrant in their warning.

The striking truth in the foregoing is embodied in the statement that of a great number of plays before the public, those which make a direct appeal to baser instincts are few. And another matter that is legitimate in this discussion, though it is often ignored, is well stated by the *Washington Star* thus:

The stage, in dealing with problems of life, and in presenting pictures of various phases of existence, must necessarily at times arouse the criticism of those who would confine denunciations of immorality to the pulpit and who prefer not to look upon the mimic sights or hear the echoed sounds of the under world or those places in the upper world where the moral conventions are openly violated, or only hypocritically observed. The stage in its highest function must at times present unpleasant truths and pictures. It must deal with some very raw aspects of life in order to arouse reformatory interest in the evils which assail and menace society. The test of its success lies not, however, in the truthfulness of its portrayal, not in the force of the shock which it administers to the audience, but

in the motive of the presentation, the sincerity of the reform purpose.

And the *Washington Herald* varies the same idea thus:

The plays of many worthy and capable dramatists deal with unpleasant themes; some of the characters are immoral and do immoral things, and yet the tendency of the drama is in many cases uplifting and the trend is toward morality. Those who believe that the stage has really a vital work to do in the social scheme of things will see that such plays worthily presented may, in spite of their unpleasantness, work largely for the ultimate good. It will not do to condemn them simply because they introduce immoral characters. Of such sort has been the drama ever since it came into being as a child of the church.

The *Rochester Herald* assumes that the public is to blame for the apparent success of indecent plays. "If the public did not want such plays it would not go to see them," says the *Herald*, "nor would they be produced, any more than notorious books would be published if there were no people to buy them. It is simply a question of supply and demand, and the only thing to do is to arouse in the public mind a realization of their harmfulness to society, a task which at this time is most discouraging."

The *Chicago Inter-Ocean* considers that the problem which confronts the theatrical manager and producer does not differ materially in principle from the problem of the publisher of a newspaper and the publisher of books, both of whom "are equally confronted with the undoubted existence of pornographic tastes in a large part of the public," and the *Inter-Ocean* adds:

We are not implying that newspaper publishers and book publishers are superior in morality to theatrical managers. We think that the large proportion of entirely decent plays attests the theatrical sense of propriety most plainly. What we are suggesting is simply that the theatrical man's problem is by no means unique and that a certain sacrifice of strictly "business" interest is more than repaid by the survival of self-respect.

There is no doubt that theatrical managers who deliberately produce unclean plays are as reprehensible as newspaper publishers who deal with matters of the same sort to the limit of their possibilities, and the publishers of books who bank upon a certain element of prurience in the public to make suggestive publications profitable. But the percentage of theatrical managers who produce indecent plays is no larger than the percentage of newspaper publishers or of book publishers who deal in the same classes of material, and self-respecting managers, like self-respecting publishers, should not suffer for the wrongdoing of others.

Several of the newspapers that have discussed this matter have castigated New York city as the naturally vile centre of indecent plays, which, they add, are destined to failure in provincial cities because of the higher moral character of the people of those cities. It is time that the truth as to this matter should again be reiterated, as THE MIRROR more than once has declared it. There is no doubt that unclean plays are patronized in New York by a large number of persons who reside in New York; but aside from such persons it will be found that the audiences at such plays here are recruited from thousands of persons daily sojourning in this city—hypocritical residents of other cities that would be ashamed to attend such plays at home, yet do so here because they imagine that they will not be found out. Thus New York, which is sinful enough on its own account, is made to bear an evil reputation on account of the sneaking inclination of a multitude of sojourners—classified as "respectable" at home—for prurient things, indulgence in which here they think carries neither moral responsibility nor danger to their local reputations.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: The F. and N. Amusement Company, Brooklyn; capital, \$3,000; directors, Samuel Fieldman, Frank Nudelman and Nathan Slatopolsky, Brooklyn. A. H. Woods Extravaganza Company, New York, to conduct a general amusement business; capital, \$50,000; directors, A. H. Woods, Martin Herman and Mortimer Flahel, New York City. Terra-Marine Amusement Company, New York; capital, \$200,000; directors, Ernest W. Cushing, Frederick B. Macricle and Solomon Collier, New York City. North End Amusement Company, Niagara Falls, N. Y.; capital, \$5,000; directors, Robert G. Clark, Arthur E. White and Ella Clark, Niagara Falls, N. Y. B. A. Myers Company, New York, to deal in theatrical or amusement enterprises, also to act as agents or brokers for or between managers and performers; capital, \$2,000; directors, Bernard A. Myers, Bertha C. Myers and Charles Wilshin, New York City. The Bristol Amusement Company, Brooklyn; capital, \$10,000; directors, George H. Bristol, C. R. Nims and Herbert W. Johnson, Brooklyn.

SPECIAL CLASSIC MATINEES PLANNED.

Plans are being made for a series of matinees of classic plays to be given at the Criterion Theatre next season. As the scheme is now being arranged, Maude Adams will appear as Viola and Constance Collier as Olivia in *Twelfth Night*; John Drew will play Benedict in *Much Ado About Nothing*; Miss Collier will appear as Nancy Sykes in *Comyns Carr's* version of "Oliver Twist"; Otis Skinner will play Shylock, with Miss Collier as Portia, and Ethel Barrymore will be seen in *Elektra*.

THE MATINEE GIRL.

SHE RAVES CONSCIENTIOUSLY ABOUT JULIA MARLOWE AND EXPLAINS HER CHARM.

Some Sayings of Auditors That Induce Degrees of Appreciation—One Virtue of Vaudeville—About an Englishman and Lincoln's Birthday—A Stage Hand's Jest and What Came of It.

JULIA MARLOWE, the complete woman, we salute you!

Most humans impress us as being incomplete, and so they are. They have brains and lack beauty, or having brains and beauty, were constructed without hearts. They are overweighted by temperament, or have none. Most of us lack so much of completeness that palpably the keynotes of our characters or our performances are incompleteness. That is why, sitting through the long drama, *The Goddess of Reason*, which might have been as fittingly named *The Goddess of Unreason*, one marvels at the modern miracle, named Julia Marlowe.

To be one of her audience is to give a continuous performance of admiration. We are enchanted first by the noble beauty of her person, then by the grace which shows her always in entire command of it; then by the voice, deep, rich, womanly, measured from much reading of beautiful lines.

Having captured the outer walls of our senses, she assaults the citadel of our minds. We recognize the power of her art. We note how strong and sure is her touch. A little plaintive rill in the unfolding first act of the play her art widens into a Niagara of force in the third act scene, in which, mad with jealous rage, she sends her lover and his friend to their deaths.

So the artist. But there remains to the complete woman more than the power and the tenderness of the artist. There must supplement these the power and tenderness of the woman and the gaiety of the girl. In her dressing-room after the play the girlish quality was manifest. Straight from her dressing in the arms of her lover in the *Loire* she came to her dressing-room, and to the friends awaiting her gurgled some youthful jests, laughed as light-heartedly as the silliest matinee girl of us all, and pulled the silky black ears of "King Solomon." "Solomon" may acquire many wives and much wisdom, but he is an incomplete young cocker spaniel, lacking chiefly in mental process and having a dearth of courage that causes him to hide under chairs and whimper if any one except the famous mistress who brought him across seas looks at him.

Miss Marlowe listened, laughing, while her visitors gossiped of the comments they had overheard, echoing as comments will echo, from orchestra chairs. One man had said, "She is lovely, but her sorrows are killing me."

Another said, "I was here last night, and wanted to see it again. The play is horribly long, but she gives a magnificent performance." She told us, laughing still, of the cheering criticism of a gallery dame in Boston, "Yea, the play is sad, but it isn't ugly."

Clara Langhlin, author of *Felicity* and *The Death of Lincoln*, who is as voracious as she is brilliant, insists that as she followed a Chicago audience down the crowded aisle after a matinee of *Romeo and Juliet* in which Miss Marlowe was the Juliet, she heard a Chicagoetta, stout, florid-faced, and perspiring, observe: "Such a play! I could write a better one myself!"

An agreeable blur and pleasant swirl of color, a rattling tempo in songs and dances that needed no programme to proclaim their fatherhood by Ned Wayburn, pretty faces and light feet, costumes correct and modish and becoming, some bright lines, easy music, and Eva Davenport, Ernest Lambert, Clara Palmer, William Pruette, and Percy Ames beside the star to illuminate the piece, and no fright in it except the carrot wig of James T. Powers, the star—these are the impressions whose blend is the vital nonsense of Havana.

James T. Powers is always funny. If he, wearing the uniform of the White Wings, were cleaning the streets of this city, instead of gyrating in the white sweater and duck trousers of a marionette on the streets of Havana, he would still be funny. Why? A grave matinee maid who sat beside me insisted that his humor was in his expression mouth. I vacillated between the dazed expression of his eyes and the startled innocence of his face. We agreed that a body that seems to be strung upon wires helps his Jack-in-the-box effects.

I dropped into a vaudeville house one night last week to rid me of a heavy mood. It's a habit easily formed—vaudeville. Somewhere down the middle of the bill were the names Sam Chip and Mary Marble.

It didn't promise much, this combination of wood and stone, but I sat on, for the heavy mood hadn't left me, and I had heard that the Marble family was the only one in the world that hadn't a stupid person in it.

It was well worth waiting for, a romping, precocious child act, written by one of the mental Marbles, one Anna, with Sam Chip as a loutish German boy in the first contortions of calf love, and Mary Marble as a Teuton maiden who cared for nobody and nothing save "leaving pie."

Miss Marble had veiled her brunette beauty in a blond wig and a blue-eyed make-up. But she couldn't veil a childlike winsomeness and a voice as sweet as chocolate creams. Watching and listening to her, my heart again grew light. The heavy mood had lifted and flown away on the wings of her laughter. Therefore I have concluded that Mary Marble, actress, has a mission, as have all merry souls who belt the world with laughing music.

Robert B. Kergerria, who plays "the man who hangs the jury" and proves to be himself the murderer instead of the man they are trying, in that powerful playlet, *Circumstantial Evidence*, has a luck teller man that should adorn a woman's finger instead of being carried in a man's pocket, but no one can so convince Mr. Kergerria.

That bit of asteria, or star sapphire, blue as a woman's eye, was found by a North Carolina admirer who presented it to Mr. Kergerria. It has been the companion of all his good fortunes, and he regards it as the cornerstone of his success. If he should lose the asteria, he swears, he will take up the second-hand clothing business, for he is persuaded that he cannot act without that bit of blue asteria in his pocket.

Frank Hollins is an Englishman, but he means well. He is a member of patriotic George Cohan's *The Yankee Prince* company. Meeting Channing Pollock at a quarter of two o'clock on Feb. 12, he gave him an affable smile and pressure of the hand.

"Let's have a poker game," he suggested. "When?" "Why, now, old boy. If it suits you." "But aren't you still with *The Prince*?" "Of course I am." "Haven't you a matinee to-day?" "Certainly not, old man. We play Wednesday and Saturday matinees. This is Friday." "But this is Lincoln's Birthday." "Lincoln—Lincoln?"

The playwright took a little excursion into American history, for which the Englishman thanked him. "But I don't think Mr. Cohan knows it's Lincoln's Birthday," he insisted.

Mr. Pollock bought a newspaper, turned to the theatrical ads and pointed to "Matinee to-day." The Englishman's colour de rose deserted him.

"Where's the nearest subway station?" he

PERSONAL.



WILSON.—Al. H. Wilson has started on a Western tour in his play, *When Old New York Was Dutch*, and will remain out until May 15, his season having been extended.

LEBARGE.—Edmond Rostand has selected Lebarry of the *Comédie Française* to replace the late Constant Coquelin in the leading role of *Chanticleer*. At the time of Coquelin's funeral Rostand said that Jean Coquelin would be his father's heir to the play. Since then, it appears, the poet changed his mind.

REJANE.—Réjane appeared in a new play, *Trains de Luxe*, by Abel Hermant, at the Théâtre Réjane on Feb. 16.

EAMES.—Emma Eames made her farewell appearance at the Metropolitan Opera House on Feb. 15, in the role of Tosca. She received many floral pieces and made a little speech of farewell from the stage.

DROUET.—Robert Drouet has been engaged by Paul H. Liebler to originate the leading role in Maurice V. Samuels' play, *The Conflict*, founded on Balaizac's "Le Peau de Chagrin."

DAVIES.—Acton Davies, dramatic critic of the *Evening Sun*, is in San Francisco with David Belasco, on a short visit. During his absence from New York his dramatic column has appeared at intervals in the *Sun*. Mr. Davies having attended several plays in other cities before their arrival in New York.

BELASCO.—David Belasco arrived in San Francisco Feb. 12 and was met by a number of newspaper men and many friends. This is the first time that he has visited San Francisco in twelve years.

MATTHESON.—Edith W'ne Mattheson was ill and out of the cast of *The Servant* in the House for several days last week. Her place was taken by Essex Dane.

REICHER.—Hedwig Reicher, leading woman of the stock company at the New German Theatre, has been engaged by Henry B. Harris to appear in English. Her first play will be *Maria Morton's* adaptation of Dr. Leopold Kampa's *On the Eve*, in which she appeared in German last season.

BRIAN.—Donald Brian has been engaged for the leading male role in *The Dollar Princess*, to be produced in New York this Spring.

DONNELLY.—Dorothy Donnelly will present the Henry James comedy, *Disenchantment*, on March 11, at the Hudson Theatre, for the benefit of the St. Andrews Convalescent Hospital.

CLARK.—Marguerite Clark will be leading woman with Jefferson De Angellis in *The Beauty Spot*. She was released from De Wolf Hopper's company about two weeks ago.

CHEERY.—Charles Cherry, who has played under the direction of the Shuberts in *Girls*, is to be starred by this firm in a new Clyde Fitch comedy, called *The Bachelor*, opening about March 1. Ruth Maycliffe will have the leading female role.

KIDDER.—Katherine Kidder will open at the Herald Square Theatre on March 1 in *A Woman of Impulse*, by Louis Aupacher.

HARRIS.—Henry B. Harris, accompanied by Mrs. Harris, sailed for Europe last Wednesday on the *Orosco*. He expects to remain abroad for three months. While in London he will arrange for the appearance of Rose Stahl in *The Chorus Lady* and probably for London productions of *The Third Degree* and *On the Eve*.

ALEXANDER.—George Alexander revived *The Prisoner of Zenda* on Feb. 18 in London. Stella Patrick Campbell appeared as Princess Flavia.

cried, and sprinted as though going to a cricket match, to the theatre in Brooklyn, where he found that Mr. Cohan "knew."

May Irwin looks ruefully upon the prospect of leaving her fruit groves in Florida, even for the dazzling salary which Percy Williams hung into a bag and under the weight of which he staggered up the mountain and tempted her.

"Too bad your tempting offer came just as I am putting up marmalade," she replied. "I will try to come, but don't know whether I can, for we are so surrounded by pineapples and oranges and lemons that the only way to get out is to eat your way out. But I'll keep at it."

Catherine Countess, amiable and vivacious, and wildly fond of children, was approached, hat in hand, by a supplicant stage hand at the Hollis Street Theatre in Boston.

"Miss Countess," said the scene shifter, "we know you're always kind to the 'props,' so I make bold to tell you about my Willie. A fine boy's Willie, but he's bashful. He wants to know if you'll kiss him good-bye."

The maternal impulse stirred in Miss Countess' breast and revealed itself in her eyes. "Certainly," she said. "You know I'm very fond of children. Bring Willie in."

They brought in Willie. He was a lank six-footer, with a face of lobster shade and a half moon grin. Moreover, Willie was twenty-three, and had a three days' old beard. The difference between what Willie expected and what he got was worldwide.

Harry Lander, before he departed these shores from his third American tour was asked at a dinner given him before sailing what he regarded as his funniest stories.

"They are not what you might call the funniest," he answered, readily, "but I'll tell them to you with pleasure. The humor in a story is in the point of view of the hero or heroine of it. I say. For instance, there's the canny Scot whose neighbor met him sitting. The Scot had wife and children and household furniture piled atop a wagon, and he was solemnly driving his one horse along the street.

"So ye're sittin'," says the neighbor.

"I am. I want to be near me work."

"And where's ye're job?"

"I haven't got one yet."

"And the woman who paid a visit of condolence to her widowed neighbor. She carried a parcel of consolation, and when she opened it up this was what was in it. 'You belong to a benefit and they paid up, didn't they? Well, then, you have a dead man and a hundred dollars. What more d'ye want?'"

THE MATINEE GIRL.

THE USHER



The "exchange" list of THE MIRROR is as large as that of the average daily newspaper, yet there are newspapers that do not come to it, as there are newspapers to which THE MIRROR does not go.

Yet it appears that most newspapers of the country receive THE MIRROR or get anything of interest in it that relates to them, just as THE MIRROR is enabled to peruse matters of interest to it from newspapers with which it has no "exchange." This gap between exchanges is bridged by the "clipping" agencies, and thereby hangs a tale.

The Usher recently noted among the clippings sent to his desk one marked as from the Omaha Bee, in which he was taken to task for questioning the legitimacy and good taste of the use of the word "show" as it is so commonly applied to theatrical representations. The clipping agency that forwarded this article was responsible for an error of credit that THE Usher innocently perpetuated. The first token of the error was disclosed in the following letter:

THE EVENING BEE.

SACRAMENTO, CAL., Feb. 9.

Dear Usher: The Sacramento Bee doesn't object to criticism, and rather likes to have its stuff reprinted and credited and commented upon and slammed, but it does object to such a violent geographical alteration as the inclosed. So, probably, would the Omaha Bee.

Very truly yours,

HENRY WHITE, News Editor.

The "geographical alteration" referred to was the crediting of the article criticized by THE Usher to the Omaha Bee, when in fact the Sacramento Bee was the guilty party. The latter journal, however, as will be seen, was not displeased at what it calls the "slamming" it provoked by its indorsement of the improper use of the word "show," and it is to be hoped that it has seen the error of its way.

Then came this letter from T. W. McCullough, managing editor of the Omaha Bee:

Please let me enter a somewhat belated disclaimer, and beg that you relieve me of the onus of another's fault. In THE MIRROR of the date of Jan. 30 THE Usher heads his lively and always interesting column with what purports to be a clipping from the Omaha Bee, and then proceeds to mildly castigate the "buzzer." Kind sir, I did not write, nor did the Bee print the paragraph that gave offense. My own faults are as numerous and so obvious that it would be little hardship for me to assume one or two additional; yet in justice to the writer of the paragraph defending the use of the word "show" in connection with the theatre or a performance given at a theatre, it is my belief that I should for the present be given a clean bill in this regard. Let me also say that I agree with THE Usher, that the word "show" is an offense in the connection to which he objects. It is carelessly and colloquially used, but the dignity of the theatre should be above it. I have it on my own index expurgatorius, along with several other expressions that have altogether too much currency among the busy reviewers of the daily press.

Thus responsibility is cast where it belongs and all is well.

A figure related to many of the traditions of a more dignified period of the theatre passed in the death of John W. Albaugh, chronicled in THE MIRROR last week.

Mr. Albaugh was of the old school of actor-managers, although his activities for many years had been confined to management. He was highly esteemed in Baltimore, where his later years of management were passed, and he was strong in the affections of a generation of players that has for the most part passed from the scene.

Mr. Albaugh, thirty years or more ago, was highly prosperous as a manager in Albany, N. Y. His period there was one in which that city was distinguished as a theatrical center, it having long before that time—even to the early days of Forrest and anteriorly—been considered a critical and a profitable center for the drama. Albany has sadly fallen from its dramatic estate, but that is another story.

In Albany Mr. Albaugh long had one of the best stock companies in the country, and he also appeared in it prominently at intervals, generally playing Louis XI., in which he gave a remarkably thorough study of that essentially theatre character, although he was very clever in other roles.

Under his management Ada Rehan, then a slip of a girl, played prominently in accordance with a promise that was later fulfilled. Here, also, in support of Lotta Crabtree, the idolized "Lotta" of that generation who was a traveling "star" after the fashion of that time that furnished located stock companies for such luminaries, the late Felix Morris made his first hit in a speaking part that gave him but a few lines. George Learock, Harold Forsberg, the elder, Gilbert, the comedian, Mr. and Mrs. E. A. Eberle and others of histrionic renown at various times also co-operated in remarkable performances with the big dramatic lights of the time.

Praise for remarkable contemporary work in motion pictures by foreign firms may be given without detracting from the merits of that put forward by American film makers, who are steadily progressing in this art and soon may challenge comparison with the best examples brought in from abroad.

A fine example of the "Films D'Art," put forward by Pathe Freres, is now on exhibition in New York, entitled *The Assassination of the Duke of Guise* (the French title being *L'Assassinat du Duc de Guise*). The Pathe subjects are produced in a special theatre on the Rue Chauveau, Paris, and M. Laredan has charge of the literary side of this theatre, M. Le Bary of the Comedie Francaise is the stage director, and Fernand Le Borne has

charge of the music. The results of such co-operation, to which is added that of such famous players as those who impersonate the leading characters of *The Conspiracy of the Duke of Guise*, could be nothing less than extraordinary.

In this film Le Bary plays Henry III., Albert Lambert the Duke, and Mademoiselle Robinne the Duchess, while the scenery reproduces a room in the chateau of Blois and adjoining chambers.

The whole movement is spirited, the leading actors showing fine bits of impersonation, and the supernumerary figures more closely simulating real persons than is usual of subordinate figures. The tragedy is compassed in a very dramatic manner, and with such keen illustration in the acting that words are not needed to assist a full realization of the drama.

The exhibition of such films in this country, aside from the satisfaction they give the public, must result in a finer development of native work.

The transition from service under imperial Russian policies to legislative and other political powers in America involves more than a geographical change.

Yet there is said to be a member of the Board of Aldermen of New York, formerly an imperial play censor in Moscow, who is anxious to act as a play censor in New York!

PRIARS HONOR RYAN WALKER.

Friar Ryan Walker, the cartoonist, was the guest of honor Saturday night, Feb. 13, at one of the most remarkable complimentary suppers ever given at the Monastery, the clubhouse of the Friars. Although the main assembly hall can only seat sixty-five at table comfortably, the Friars and their guests numbered considerably over a hundred. The menu was superb and was served from the culinary department of the club without outside assistance. The menu card was in the form of *The Epistle*, the periodical published by the Friars, and contained half-tone cuts and cartoons of the principal guest, as well as other matter of novel and unusual interest. In the absence of Friar Abbot Charles Emerson Cook, the Friar Secretary, Willard D. Corey, officiated as chairman, and announced each number on the programme of toasts with a short and appropriate address. The programme itself was a remarkable one, and served to introduce a number of well-known professionals and others. Senator Florencio Constantino, of the Manhattan Opera House, sang "Celeste Aida," and was compelled to respond to a double encore. There was a splendid piano solo by Julius Schendel, who is rapidly leaping into fame in the East; Max Dolin, a clever violinist, played, with Platon Braxoud, the Russian composer, as accompanist; John W. Sargent and Roitair gave exhibitions of legged-main; W. J. Lampton, of the New York World, gave original paraphrases from famous poets, in which the name of Ryan Walker was ingeniously introduced; appreciative speeches were made by Channing Pollock, Dr. Alexander Irvine, of the Church of the Ascension, and Alexander Harvey, associate editor of *Current Literature*, and Taylor Holmes, of David Warfield's company, contributed a number of notable imitations. One of the incidental features was a song entitled "Ryan Walker," which was especially written for the occasion and sung by Clifford Wiley. The words were by Willard D. Corey and the music by Paul Tietjens, composer of *The Wizard of Oz*. It made a pronounced hit. Another incidental feature was a cartoon of the guest of the evening, drawn by George McManus, creator of the New Yorker, printed in colors, and presented to all those who attended the affair.

HOPE LATHAM.

Hope Latham, whose picture appears on the first page of this week's MIRROR, has made one of the individual hits of the season as Myrtle O'Dell in Mrs. Pike's production of *Salvation Nell*. In a recent interview with THE MIRROR representative Miss Latham told something of her short and already successful career on the stage, and surprised the interviewer by appearing such a different type of girl than the character she plays. Miss Latham has been on the stage only three years, two of which were spent in John Drew's company, when she played the French governess in *His House in Order*, understudied Margaret Illington and played her role a number of times, and last year, when she played the Baroness Graciosa in *My Wife*. Last summer she was with the stock company at the Chestnut Street Theatre, Philadelphia. Her present role is so at variance with her real character that the impersonation proves her talent and versatility. She believes in making the most of any character that is given her to play, and in the case of Myrtle O'Dell she feels that the girl, with her kind heart, would eventually find more happiness in a different life.

RAYMOND HITCHCOCK BANKRUPT.

Raymond Hitchcock has filed a petition in bankruptcy, with liabilities \$28,294 and assets \$16, in the Mutual Bank. The creditors named are:

Thomas Mott Osborne, of Auburn, \$10,900, money loaned; his wife, Flor Zabelle Hitchcock, \$2,000, money loaned; Herman Fromme, \$6,000, legal services, of which a note was given for \$5,000 and a bill has been sent to the petitioner for \$1,600, which is disputed; Carl Fischer-Hansen, \$3,000 note, for legal services; Dr. Max Lauterman, of Montreal, \$1,500, bill for attendance at the trial of Mr. Hitchcock, disputed, and Johnson Service Company, of Milwaukee, \$4,294, of which \$4,000 is a judgment on a note given in 1906 for an automobile which was returned as unsatisfactory.

Mr. Hitchcock's life is insured for \$10,000. He has paid in \$5,000 and borrowed \$3,800 on the policy.

PLAINFIELD'S THEATRE CENSORS.

The town of Plainfield, N. J., has established a theatre censorship, consisting of a committee of prominent citizens. Meetings will be held frequently to decide upon the propriety of plays booked for the local theatres. William C. Kinney, Frederick W. Butler, Henry L. Hall, Lewis G. Simpson and H. W. Beebe, all commuters, constitute the committee, appointed by Mayor Charles J. Fisk.

PEOPLE'S SYMPHONY IN BROOKLYN.

The People's Symphony Society, under the auspices of 100 of the leading citizens of Brooklyn, will give two concerts at Association Hall, one on orchestra and the other chamber music, with F. X. Arens, conductor. The first concert will take place Tuesday evening, March 9. A programme of works written for a small orchestra will be presented. The date of the second concert will be announced later.

NEW PLAY FOR HILLIARD.

Contracts were signed last Thursday whereby Robert Hilliard will be presented under the direction of Frederic Thompson in a new play by Porter Emerson Brown entitled *A Fool There Was*. The play deals with two women and a man, and instead of showing the evil effects of immorality on the woman the new piece makes the man bear the consequences of wrongdoing.

MAUDE ADAMS IN NEW HAVEN.

Maude Adams and her company, now appearing at the Empire Theatre in *What Every Woman Knows*, will journey to New Haven by special train on April 19 and give a matinee performance of Mr. Barrie's play for the students at Yale. They will return to New York in time to give the regular evening performance at the Empire.

REVIEWS OF NEW PLAYS.

BLANK VERSE AND ROMANTIC DRAMA ALL THAT LAST WEEK OFFERED.

Julia Marlowe in *The Goddess of Reason*—Wonderful Acting in a Play—Al Wilson's New Offering—Pleasing and Popular—At Other Playhouses.

To be reviewed next week:

THIS WOMAN AND THIS MAN....Maxine Elliott's A WOMAN'S WAY....Hackett

Daly's—The Goddess of Reason.

Play in five acts, by Mary Johnston. Produced Feb. 15. (Sam S. and Lee Shubert, Inc., managers.)
Rene-Amaury De Vardes.....White Whittlesley
Redmond Lalain.....Wilson Melrose
The Abbe Jean De Barham.....Vincent Sternroyd
Count Louis De Chastan-Gui.....Edith Lemmert
Captain Faguet De Buc.....Alexander Calvert
Melipara De L'Orient.....Sydney Greenstreet
Engendered La Foet.....Lawrence Kyrle
The Englishman.....Hubert Osborn
The Vidame De Saint Amour.....Lester Kimmelman
Grenoble.....Frederick A. Thomas
A Sergeant of Hussars.....Alfred Paget
Mlle. De Chateau-Gui.....Edith Lemmert
Mme. La Marquise De Blanchefort.....Olive Temple
Seraphine.....Miss Fayne Graham
Mother Superior.....Margaret McElroy
Nanon.....Bernadine Risse
Celeste.....Elizabeth Baker
Mme. De Pont D'Arche.....Louise Wolf
Convent Girls.....Nell Angus
Yvette.....Jean Roberts
Julia Marlowe

Yvette, daughter of a peasant woman, and the old Baron of Morbec, and known as the "Night of the Seignior," is leader of the peasant rebels, who, before the play begins, have tried to burn Chateau Morbec, and are now being hunted by the soldiers. She finds refuge in the grounds of the chateau, and there overhears the young Baron tell how, a year before, on St. John's Eve, he met a vision in the woods. She was that vision, and now she recognizes her when she confronts him. At her plea he orders the release of the captured peasants, and takes her under his protection. He sends her to a convent, where her peace is disturbed by her jealousy of the Marquise de Blanchefort, whom she believes the Baron loves. She listens to the person of Redmond Lalain, a Deputy, and escapes from the convent to join the revolutionists. Two years later, at Nantes, she is crowned Goddess of Reason. During the procession in her honor, the Marquise is found by the mob and rescued for the Baron. The arrival of the procession distracts the mob's attention, and the Marquise hides behind a pillar, unnoticed. Yvette recognizes the Baron. She reminds the peasants that he, two years before, forgave them for their assault upon his home, and asks his life in return. Her plea wins, over the threats of the Deputy Lalain. But Yvette discovers the Marquise behind the pillar. She calls back the people, and with bitter invective denounces the Baron and the woman. They are taken to prison. One by one, the accused aristocrats are ordered to the trial room, the Marquise called ahead of the Baron, who bids her farewell as his friend. She is caught by the mob in the street and killed. Yvette comes to visit the Baron. In her removal, she has given herself to Lelain in return for the promised freedom of the Baron and the Marquise. The Baron refuses to take his life at that price, but goes to the judgment hall. He is condemned, after he has accused the tribunal and the Deputy. Then Yvette leaps from her place among the rabble, and stands in the prisoner's cage. She forces the judges to condemn her, too. On the banks of the Loire, where the condemned are put to death, in couples, she and the Baron meet. Tied fast to one another they go joyfully to the river.

Only the exquisite acting of Julia Marlowe makes this drama bearable. Written in blank verse with small poetic value, lacking action, overburdened with soliloquies and long lyric speeches, indited with archaisms and word-swag, hybrid with French repetitions of English phrases, the play has little literary or dramatic worth. Its story is cut according to diagram and its setting is cobwebby with age. But Julia Marlowe lifts the lines to the heights of fine music, makes her peasant girl role a creation of genius, and the scene designer and the stage director force vitality into the timeworn pictures. One forgives everything to hear Miss Marlowe read the long, long speeches that seem too short to measure the resources of her voice; one forgets the dreary story when she repeats the pleading, the jealousy, the repentant Yvette, whose hands and face and body express the emotions of a simple soul. Never has she acted so well.

White Whittlesley as the Baron of Morbec plays with dignity and conviction, and his reading helps the lines toward distinction. Wilson Melrose is good as the Republican deputy, especially so in the last act. Olive Temple as the Marquise plays the lighter scenes well, but does not rise to the opportunities offered her in the third and fourth acts. Edith Lemmert is very satisfactory as Mlle. de Chateau-Gui. Miss Fayne Graham as Seraphine, a peasant girl; Margaret McElroy as Angelique, Elizabeth Baker as Celeste and Bernadine Risse as Nanon, revolutionists, play with much vigor. Vincent Sternroyd as the Abbe deserves distinction for his work, and Theodore Hamilton as the old Count de Chateau-Gui and Alexander Calvert as Captain de Buc are well cast. A specially fine bit of work is done by Hubert Osborn as the Englishman in the fourth act. The other roles are well played in spite of the disadvantages of the text. The mob scenes are particularly well managed, and the settings are excellent.

Metropolis—Captain Clay of Missouri.

Drama in four acts, by David and Milton Higgins. Produced Feb. 15. (E. D. Stair, manager.)

Captain Bob Clay.....David Higgins
Sergeant Orr Fry.....Lew A. Warner
Corporal Billy Cartmill.....Fred G. Hearn
Jude Thurston.....Henry Van Arman
Honorable Calvin Slavin.....Lawrence Atkinson
Charlotte Ross.....Bliss Milford
Had Deane.....George Mack
Charles Hadron.....Hugh J. Adams
Della Thurston.....Margery Ellison
Tillie Slavin.....Lelah Hallock
Melissa Benton.....Clara Armstrong
Smith Barrow.....John Webb Dillon
Harry Benton.....Jack Wyatt
Bryamore.....Frank Robeson
Bill Donegan.....Jack Hathburn
Sam Atberton.....Richard Gaynor

Captain Robert Clay is the roystering "sport" of Cornville, Mo., and is addicted to all the vices with which that limited community is familiar. He wagers on race-horses, plays poker, and drinks enormous quantities of mint juleps. Cornville considers such a man totally unfit to become a good girl's husband, so Melissa Benton, whom the captain has courted for seven years, agrees with her neighbors, and holds the village dardevil at arm-length until he promises to reform. Melissa's brother, who is a clerk in the local bank, aspires to be something of a cut-up himself, and almost realizes his ambition in the second act, by wearing a rakish blue-and-white striped stock, and appearing in public grossly intoxicated. With this terrible start he goes from bad to worse until finally suspicion of having forged Captain Clay's name to a large check falls upon him. To save the boy Captain Clay declares the check genuine. When Melissa learns the truth, she repeats of having charged Clay with starting her brother on a path of dissipation, and takes him juleps and all for better or for worse. Happily, it turns out that the weak brother hadn't really forged the check after all. Incidentally, Captain Clay recovers his fallen fortunes with his race-horse, "Missouri," and also bids fair to be the successful candidate for Congress from the Cornville, Mo., district.

Save for a second act which develops a little by plot, like the main thread of the story of Ned Burgess' County Fair that it becomes disconcerting, Captain Clay of Missouri is an interesting play and an agreeable two-and-a-half hours' amusement. The scheme of a boy to race Captain Clay's horse, unknown to the captain who has forewarned horsewrestling, that the captain may be tied over a financial crisis, is patterned after Tim's attempt in *The County Fair*, to aid Aunt Abby, against her will, by the same means. Other than this incident, Mr. Hig-

gins' play depends on the authors' originality for its success.

David Higgins makes Captain Clay a brave Southerner, the more likable for his failings. He is an actor whose methods are never offensive, and he reaches his highest points by quiet and none the less convincing means. It seems very long ago that George Mack and Bobby Barry, a couple of youngsters, sang "The Bathing Lesson" with Carrie De Mar and Joseph Hart in *Foxy Grandpa*, the grandfather of all the cartoon comedies. Since then George Mack has traveled the adventurous road of melodrama, as an A. H. Woods star. Now, with Mr. Higgins, he is given an opportunity to prove that such youthful experience has not ruined him for better things. He acts intelligently and well. John Webb Dillon plays the rascally Barnell with a fervor that made every one intensely happy when, at the end, he was threatened with a long term in the penitentiary. Jack Wyatt was a good Harry Benton. Not the least delightful bit of acting in the cast was the quaint old soldier of Fred G. Hearn. The Slavin of Lawrence Atkinson was well acted.

Apart from Mr. Higgins, the most satisfying and clean-cut performance is contributed by Clara Armstrong, a sweet-faced young woman who looks and acts startlingly like Nannette Costock. As Melissa she was charming. Bliss Milford plays a sort of slavey part with much dry humor. Lelah Hallock had some good moments as Tillie Slavin.

Save for some faulty lighting effects in the second scene of the third act, the most important in the play, the stage management is praiseworthy. This week Mr. Thies brings back to these parts, to the Metropolis, Wine, Woman and Song, with Bonita and all the others so long identified with the review.

West End—Nearly a Hero.

Last week Sam Bernard in *Nearly a Hero*, with the original large cast ably attended by a chorus and dancers, appeared for the second time this season at this house. A warm reception was extended personally to Mr. Bernard and the principals of this company, which seemed to be justified by their work. This week, Maxine Elliott in *The Chaperon*. The matinee occurs on Feb. 22 and 27 only, there being no matinee on Wednesday of this week.

At Other Playhouses.

GRAND OPERA HOUSE.—Otis Skinner in *The Honor of the Family* was the attraction here last week. This week, *Low Docket* and the Minstrels.

HACKETT.—Benjamin Chapin in *Honest Abe*, his Lincoln at the White House renamed, played here last week. This week Grace George begins an indefinite run in *A Woman's Way*.

YORKVILLE.—Mildred Holland's offering last week was *The Triumph of an Empress*. This week she is playing *Camille*.

MAXINE ELLIOTT'S.—Miss Elliott ended her engagement in *The Chaperon* here last Saturday night. Carlotta Nilsson in *This Woman and This Man* succeeds her.

GRAND STREET.—The *Cowboy Girl* was well received here last week. This week a specially organized stock company begins an indefinite season here, opening with *Broadway After Dark*.

LIBERTY.—Mrs. Leslie Carter gave a single performance of *Zaza* last Thursday afternoon. Charles A. Millward played *Dufrenoy*, Katherine DeBarry, Aunt Rosa; Robert Cummings, Cascart, and Harriet Stirling, Natalie.

SHUBERTS GET GERMAN THEATRE.

The Shuberts announce that they have made a contract with the German Theatre Company, which controls the new German Theatre in Fifty-ninth Street, whereby the policy and the name of this playhouse will be entirely changed next season. Beginning next autumn, the new German Theatre will be rechristened the Plaza, and will join the list of regular New York theatres playing attractions in English. The Shuberts by virtue of their contract with the German Theatre Company will book the theatre exclusively. The Plaza Theatre will be conducted under their new contract in a manner similar to their West End Theatre. The leading productions, dramatic and musical, playing in Shubert theatres will be seen at the Plaza for one week each after their run on Broadway. The price of the best seats will be \$1.50. The business of the German company has not come up to the expectations of its promoters.

CURRENT AMUSEMENTS.

Week ending February 27.

ACADEMY OF MUSIC—David Warfield in *The Music Master*—24 times, plus 7th week—25 to 28 times.
ALHAMBRA—Vanderbilt.
AMERICAN—Vanderbilt.
ASTOR—William Rodge in *The Man from Home*—24 times, plus 7th week—25 to 28 times.
BELASCO—Blanche Bates in *The Fighting Hope*—125 times, plus 6th week—25 to 28 times.
BIJOU—A Gentleman from Mississippi—224 weeks—175 to 181 times.
BLANCKE—Vanderbilt.
BROADWAY—A Stubborn Cinderella—5th week—34 to 42 times.
CASINO—James T. Powers in *Havana*—3d week—14 to 22 times.
CIRCLE—The Queen of the Moulin Rouge—12th week—92 to 100 times.
COLONIAL—Vanderbilt.
CRITERION—William Gillette in *Samson*—19th week—123 to 140 times.
DALY'S—Julia Marlowe in *The Goddess of Reason*—2d week—3 to 15 times.
EMPIRE—Maude Adams in *What Every Woman Knows*—10th week—71 to 79 times.
GAIETY—The Traveling Salesman—23 times, plus 25th week—100 to 200 times.
GARDEN—Henry E. Dixey in *Mary Jane's Pa*—25 to 33 times.
GARRICK—William Culler in *The Patriot*—14th week—100 to 117 times.
GERMAN (Irving Place)—Zaza—5 to 13 times.
GERMAN (80th Street)—Jacobus—5 to 8 times.
GRAND OPERA HOUSE—Low Docket and the Minstrels.
GRAND STREET—Broadway After Dark.
HACKETT—Grace George in *A Woman's Way*—1st week—1 to 9 times.
HERALD SQUARE—Closed by fire Dec. 22.
HIPPODROME—Sporting Days and Bottle in the Hand—25th week.
HUDSON—The Third Degree—4th week—26 to 34 times.
HURTIG AND SEAMON'S MUSIC HALL—Majestic Burlesques.
KALKE—Yiddish Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vanderbilt.
KEITH & PROCTOR'S 15TH STREET—Vanderbilt.
KNICKERBOCKER—Blanche Bates in *The Fair Co-Ed*—4th week—25 to 30 times.
LIBERTY—Mrs. Leslie Carter in *Kama*—5th week—34 to 41 times.
LONDON—Sam T. Jack's Burlesques.
LYCEUM—Eleanor Robson in *The Dawn of a Tomorrow*—5th week—33 to 41 times.
LYRIC—The Blue Mouse—13th week—100 to 108 times.
MAJESTIC—Three Twine—21st week, plus 6th week—43 to 51 times.
MANHATTAN OPERA HOUSE—Grand Opera—10th week.
MAXINE ELLIOTT'S—Carlotta Nilsson in *This Woman and This Man*—1st week—1 to 9 times.
METROPOLIS—Wine, Woman and Song.
METROPOLITAN OPERA HOUSE—Grand Opera—15th week.
MINER'S BOWERY—Cherry Blossoms Burlesques.
MINER'S EIGHTH AVENUE—Tiger Lilies Burlesques.
MITHRAY HILL—Golden Crock Burlesques.
NEW AMSTERDAM—G. F. Huntley in *Kitty Grey*—3d week—35 to 42 times.
NEW YORK—Anna Held in *Miss Innocence*—19th week—40 to 104 times.
OLYMPIC—Serenaders Burlesques.
SAVOY—Whiton Lackaye in *The Battle*—10th week—74 to 82 times.
STUYVESANT—Frances Starr in *The Rascal Way*—6th week—40 to 47 times.
VICTORIA—Vanderbilt.
WALLACK'S—Fannie Ward in *The New Lady Basset*—3d week—17 to 23 times.
WEBER'S—The Girl from Rector's—4th week—26 to 34 times.
WEST END—Maxine Elliott in *The Chaperon*—23 times, plus 8 times.
YORKVILLE—Mildred Holland in *Camille*.

THE ACTORS' SOCIETY.

A WEEK OF BRISK ACTIVITY FOR ALL DEPARTMENTS.

Thomas Williams' Deserved Success at the Hackett Theatre—Alberta Gallatin in Charge of Friday's Tea—Agnes Ardeck Returns to England—Richard Gordon Engaged for The Traitor—Charles H. White Joins the Perennial 'Way Down East'—Gossip of Members



Photo General, Winnipeg.

Thomas Williams, whose picture appears above and who scored a success last week at the Hackett Theatre as Stanton, the Secretary of War, in Benjamin Chapin's production of the Lincoln play, Honest Abe, is a prominent member of the society who has had a long and useful career in the profession. His work has covered a wide range, from the tragedies of Shakespeare to the broadest of up-to-date farces. He has been allied with many of the best stock companies in the country, and in Chicago, particularly, he is an established favorite. His success is well deserved and he has the heartiest congratulations of his fellow members in the society.

Last Tuesday afternoon the women members held a meeting in the society's rooms and many matters of moment were discussed by the large number present. It was arranged to give a tea from 2 to 4 o'clock on the afternoon of Feb. 26, and the affair was placed in the hands of Alberta Gallatin, who will preside as hostess, with many charming assistants. Several prominent people have been invited and have expressed their happiness in accepting. Cleveland Moffett, author of The Battle, is to be a guest of honor and a prominent actress, now appearing in one of the big successes, will be the feminine guest of honor.

Agnes Ardeck, who has been in New York visiting old friends, called for London on the Mercantile last week. Miss Ardeck received several very good offers from prominent managers while she was here, but declined them to return to home ties in England.

Richard Gordon, who did some excellent work while with Mildred Holland's company, has left that organization to become leading man with The Traitor, having been engaged for that post by George H. Brennan.

Charles H. White has been engaged for a leading role in the always popular 'Way Down East,' under the management of Brady and Glickman.

Frank Monroe, so long with The Heir to the Throne, but now prominently cast in Via Wireless, was a visitor to the society last week, while the latter company was playing in Brooklyn.

Lorena Atwood is now on tour with The Talk of New York company.

O'Kane Hillis is doing excellent work with The Shepherd King.

The affairs of Charles Poor, a member of the society who died in San Francisco about a year ago, have been taken in charge by the actor's brother-in-law, C. A. K. Hopkins, of Honolulu. Mr. Poor was at one time a member of William Collier's company.

William Cullington is now with the Western Man of the Hour company.

H. Nelson Morey was an end man at a minstrel show given in the guild room of the chapel of the Intercession, at Broadway and 158th Street, last week, and those who saw the performance declare that "Honey Boy" Evans or George Thatcher haven't got anything on Mr. Morey.

Carrie Lee Stoyke has just completed a new vaudeville sketch, to be called Side Door Jenny.

Henry Crosby is playing leads on tour with Kirk Brown's company.

Guy Nichols is with the Eastern Polly of the Circus company.

Frederick R. Seaton, who is now playing in vaudeville in the West in a sketch called A Modern Pocahontas, is to be featured next season in his own sketch, The Call of the Wild. In A Modern Pocahontas Mr. Seaton is the only white man in the cast, the other characters being played by Indians, and his make-up is said to be so real that it is difficult to believe that he, too, is not an Indian.

Molly Bevel, with Liebler and Company's production, The Meeting Fox, closes a long and successful Chicago run this week.

John P. Brown, who was a member of the company presenting The College Widow in England, is now on the road in this country with Our New Minister.

Pearl Revare is on tour with Lola from Berlin. Excellent reports are heard of M. J. Jordan's work in The Cansman, now traveling through the South.

Benjamin Chapin has been taken under the management of William A. Brady.

Thomas A. Wise, president of the society, and Douglas Fairbanks are to appear in George V. Hobart's funny sketch, On a One Night Stand, at the benefit to be tendered Mrs. Lester Wallack at Wallack's Theatre March 5.

MR. COOLEY TAKES IT COOLLY.

The tour of Arizona, over which there has been much strife and argument between Gus Hill and Hollis E. Cooley, secretary of the Managers' Association, came to an end early last week in Texas. An action was brought some time ago by Mr. Hill against Mr. Cooley for the replevin of the books of account kept while Mr. Cooley was in charge of the tour of the play. The bone of contention appears to be just what position Mr. Cooley, while in the employ of Mr. Hill, held in the tour of the Augustus Thomas play. W. E. Nankeville, Samuel A. Scribner and Gus Hill, as creditors of Melville Raymond, to whom Arizona formerly belonged, affirm that Mr. Cooley merely represented Mr. Hill in the management of the play, while Mr. Cooley asserts that he was the trustee of an express trust created for Mr. Raymond. Mr. Cooley declares that he is holding the books by an arrangement with Mr. Raymond, in accordance with his trusteeship duties.

AT THE FUND HOME.

Lincoln Day Celebration—Old Actors Appear in Songs and Sketches

The Lincoln celebration at the Actors' Fund Home, on Staten Island, was the most successful ever given within its walls. The programme included selections of a varied order, bringing back to memory recollections of those whose powers of declamation have swayed human hearts. In this celebration the veterans of the stage have demonstrated that under gray hairs the fire of eloquence still burns. The recitations of Mearns, Booke, Langdon, Chester, Clifton, Bauer and Morton were splendidly given, while Mrs. Campbell gave several readings of a high order. Mrs. George Morton and Ed Wilkes gave a very pleasing exhibition of artistic dancing. Mrs. Morton in a beautiful costume and with candelabra. To the funny side of the performance the guests were indebted to Mrs. Brennan and Mr. Gonzales, whose musical sketch in costume kept the audience in a roar of merriment. They had to bow to an enthusiastic encore. Of Mr. Irving, the comic genius of the Home, too much cannot be said in the line of fun. He is the life of the Home, and his pal, Charley Morris, in his imitable banjo solos, comes in with him for a share of all the honors. A song by Mrs. Fisher, and an amusing sketch by Mr. Pike were well received. Mr. Dubois as master of ceremonies is entitled to praise for the precision that guided the evening's entertainment. At the conclusion Major Burke proposed a vote of thanks to Superintendent Stevens and his able assistant, Mrs. Monroe, which was carried amid a perfect storm of applause, for, to their clever united efforts in the management of the whole affair, their liberality in the generous supply of choice refreshments at its close, is due the credit of making the Lincoln memorial of 1909 the most notable event in the history of the Actors' Home.

ACTORS' CHURCH ALLIANCE NEWS.

The plans of the Chicago Chapter for receptions and other entertainments and for general activity along Alliance lines indicate an enthusiasm and devotion to the principles of the organization that is most gratifying and encouraging to the members of the Chicago Chapter. It is expected that Chicago will be represented by a goodly delegation at the annual convention in May, place of which will shortly be announced.

An interesting service under the auspices of the Brooklyn Chapter was held on Sunday evening, Feb. 14, at the Church of Our Father, Universalist. The preacher being the pastor, the Rev. Thomas Potterton. Following the service a reception was held in the parish house, at which the Alliance members were hospitably welcomed. Alliance members are reminded that the celebration of the fifth birthday of the Brooklyn Chapter will be held at the Hotel Imperial on the evening of Feb. 26.

The next religious service will be held at the Methodist Church, Sunday evening, Feb. 28. The Rev. Dr. M. C. Bates will deliver an appropriate discourse. The next monthly reception of the New York Chapter will be held on Wednesday afternoon, April 21.

INTEREST IN ACTORS' FUND.

Daniel Frohman has devised a scheme by which members of theatrical companies can secure life membership in the Actors' Fund at very little cost to themselves. Managers and stars are asked to interest the members of their companies in Mr. Frohman's plan. Horace Porter, a member of Billie Burke's company, is the first to profit by the scheme. Edward Ables has adopted the idea for his company, and last week sent the Fund \$170 which he collected as annual dues and registration fees. P. C. Foy, now playing Circumstantial Evidence in vaudeville, has succeeded in persuading nine of his company to enroll in the Fund. The other three are already members.

THEATRE BURNS IN MEXICAN TOWN.

Fire in a theatre at Acapulco, Mexico, on Feb. 14, caused the death of more than 300 persons. The theatre was a wooden structure, with narrow exits. During a fete performance, when the theatre was crowded, a motion picture film caught fire and ignited the woodwork of the balcony. In a few minutes the entire structure was ablaze and the people who had not escaped were burned to death. It is believed that no Americans were injured, but the dead include many of the wealthiest citizens of Guerrero District. A fund of \$10,000 has been raised for the orphans caused by the fire.

AMERICAN ACADEMY MATINEE.

On Friday afternoon, Feb. 26, the American Academy of Dramatic Arts will give its seventh matinee of the season, at the Empire Theatre, when The Wages of War, a play in three acts, by J. Wiegand and Wilhelm Scharrelman, and Court Cards, a drama in two acts, by J. Paigrave Simpson, will be presented.

JOHN W. ALBAUGH'S ESTATE.

The estate of the late John W. Albaugh, who died at the home of his daughter in Jersey City, is valued at \$200,000. He left no will, and the property will go to his three children, John W. Albaugh, Jr., Mrs. Frank E. Henderson of Jersey City, and Mrs. Mitchell, of Long Branch.

PROFESSIONAL DOINGS.

George Lusk has been engaged as stage director for the Woodward Stock company at Kansas City.

John Adair, Jr., is now in advance of Elizabeth Aldrich in The Three of Us, management of A. W. Cross.

Helen Marie Auble (Helen Wagner), a member of The Land of Nod company playing in the Middle West, was married at Kansas City on Feb. 13 to Richard R. Crocker, Jr., of Minneapolis. She resigned from the company and has gone to Cleveland, O.

Charles Hasty, comedian with The Volunteer Organist, who has been ill with pneumonia at Dr. Lee's hospital at Rochester, N. Y., has sufficiently recovered to rejoin the company at Wilkes-Barre, Pa., on Feb. 17.

A revival of Henry Arthur Jones' play, The Dancing Girl, was made by Beerbohm Tree at His Majesty's Theatre, London, on Feb. 11. Mr. Jones has rewritten the last act. Mr. Tree appears as the Duke of Guesbury and the same part was played by Alice Crawford.

Adela Block, until recently with one of The Devil companies, and best known as a stock leading woman, was married in New York City on Feb. 16 to John Joseph Mooney, chief of police of Toledo, O. The ceremony was performed at the Church of St. John the Evangelist by the Rev. John T. O'Connell, of Toledo. The witnesses included Mayor Whitlock, of Toledo, and Percy C. Jones, a former Mayor of that city.

Blair Ferguson made her first appearance as Beth Elliott in The Traveling Salesman at the Gaiety Theatre last Monday night.

Claude Norrie has retired from the cast of It's All on the Quiet, and will play Jack Temple in Mrs. Temple's Telegram, under the management of James B. Deicher, for the balance of the season.

Eda Von Luke, former leading woman of the stock company in Fort Wayne, Ind., has recovered sufficiently from her operation to leave that city to fulfill a stock engagement in Chicago.

James Kyrle MacCurdy, the actor-author, whose services have been obtained by Charles H. Wuer's attractions, will appear in his new sensational comedy drama, The Yankee Doodle Detective, next season.

THE LONDON STAGE.

MORE PATRIOTISM AND A SERIES OF NEW PRODUCTIONS.

An Outburst of Militant Plays—The Chief of Staff Falls—Strangers in the Gates—Lena Ashwell's New Play—The Truants—Some Shakespeare Revivals Promised.

(Special Correspondence of The Mirror.)

London, Feb. 13.—Theatrical folk have always had a pronounced habit of imitating each other as closely as possible. As soon as one kind of play crops up in the theatre, and directly a new kind of turn or sketch appears upon the variety stages, straightway numerous variants of such play or sketch or turn crop up all around. After the new military play boom, fully described in my last week's epistle as having been caused by Major Du Maurier's patriotic farce-melodrama, An Englishman's Home, at Wyndham's, it was only to be expected that before many days were over martial plays and sketches all constructed with real or professed intent to wake up England would bob up all around our theatres and vaudeville houses.

The minds of Mironov readers would reel were I to attempt to describe, within the limits of this letter, the number of warlike plays and sketches, dramas and ditties, now promised for immediate production, together with the alarming legal and other threats made in the columns of the newspapers of play-makers and sketch-concocters charging each other with wholesale plagiarism in this patriotic connection. As a matter of fact, a good many of us who write for the stage have for some years past begun or finished plays and sketches based upon more or less patriotic motives. I know I have. But never mind me.

As a matter of fact, perhaps the earliest produced patriotic warning play of recent times was one called Invasion, written by William Bourne, an effective but rough and ready playwright, certain of whose melodramas have reached your shores, especially, if I remember correctly, his long successful sensational play, Man to Man. This was, I fancy, reprinted in your cities Right's Right. But let that pass.

The bearing of these mere observations lies in the haplication of 'em,' as Dickens' Mr. Bunsby would say. Which is that we are being inundated with patriotic plays and playlets to a vast extent. This inundation is intensified with the fact that, in obedience to volcanic demands from the more jingoistic journals, our local mayors and other municipal magnates are nightly interrupting theatrical and variety shows by attempting from the stage to recruit volunteers and territorialists from among the audience. All this wild effusiveness is really threatening to disgust all true common-sense British patriots. You will not be surprised, therefore, when I tell you that I have it on good authority that our War Office magnates are beginning to look askance on these 'Mafficking' methods organized on behalf of a certain part of the yellow portion of our yellow press.

In another dramatic direction we have had of late so much imitation and repetition of certain main ideas as to induce not only a sense of monotony but a feeling of extreme unpleasantness. In this connection I allude to the continuous appearances upon our stages of the woman with the past, and the lady or gentleman (or both) whose only claim to interest is that he or she (or both) is concerned with a serious infraction of the Seventh Commandment—that is to say, the seventh in the Protestant liturgy and the sixth in the Church of Rome. Week by week plays of more or less offensiveness in this regard (generally more) are presented at our theatres, either as original works or as adaptations from the French.

The very play the successful production of which I chronicled last week—namely, Samson (which is still going strong with the Bouchiers at the Garrick) possesses an unpleasant undercurrent, although, as I indicated in my criticism thereof, Citizen William Gillette has done wonders in deodorizing the original work by Citizen Bernstein.

Another new play built around the illicit love of a beautiful young wife for her husband's friend has just been produced in London. But, lo! before I have time to give you a full notice thereof, the "Notice" in another sense has gone up. This drama was entitled The Chief of Staff. It was written by Ronald McDonald, and was produced by Lewis Waller at the Lyric on two nights ago. But although playwright McDonald is the son of no less a literary and poetic master than the late great Dr. George MacDonald, and although the said son has now evinced considerable dramatic instinct, The Chief of Staff will be withdrawn from the Lyric Theatre to-night. It will on Monday be replaced by your great American success, Monsieur Beauchamp, in which Lewis Waller followed Richard Mansfield.

Under these circumstances there is no call to devote much space to The Chief of Staff. Enough that its South American wise-as-a-serpent was of a most picturesque and costly nature, and that the cast was of the most carefully selected character. Lewis Waller as the "hero" had plenty of pretended heroic declamation to give off. Sooth to say, however, our Waller is regarded in such a romantic light by his many admirers that they do not like to see him in any character wherein he is not truly chivalrous and "faithful to Poll," as the song says.

The character played by Waller was mainly occupied in rejecting the Mrs. Potiphar-like addresses of the aforesaid beautiful young wife of his friend. Even that strange new Lady Playgoers' Club calling itself "The Keen Order of Waller-ites" ("K. O. W." for short), a combination which makes it a rule to attend every Wallerian production every fortnight, could not work itself up to be Keen on Waller this time, and so exit The Chief of Staff.

In addition to the above-mentioned two plays dealing with would-be-unfaithful wives, we have had two other new plays this week cast on very similar lines. The first was written by M. C. M. Hardinge and was entitled Strangers in the Gates, a Scriptural name which—like the flowers that bloom in the Spring, tra-la—has nothing to do with the case.

The "heroine" was a lady possessing a past, and a son of some twenty-three summers, whom presently she banged upon his birthright unseemingly, thus upsetting both that father's intended matrimonial plans and the ditto ditto of the son himself. Social and domestic chaos came in and seemed likely to stop, when the up-till-then-utterly unrepentant Shady Lady suddenly took it into her head to walk over a broken bridge in order to drown herself out of the way. Voilà tout! Except that it may be said that Mr. Hardinge stoned somewhat for the unpleasantness and strained-ness of his fable by putting in some excellent dialogue and some very promising characterization. It is to be hoped, therefore, that he will be not only better but brighter next time.

The principal parts were artistically played by Charlotte Granville as the lady who was shady; A. E. Anson as the unsuspecting parent; Malcolm Cherry as the secret son; and Amy Brandon Thomas, Maude Millet, O. P. Heggie, and Fred Lewis in other characters. I forgot to mention that this piece was produced by the Dramatic Productions Society at the Court Theatre last Sunday evening and Monday afternoon.

The other new play with a past was one of somewhat more importance. It was The Truants, written by Wilfred T. Coleby and produced by Actress-Managers Lena Ashwell at the Kingsway last Thursday evening.

Miss Ashwell has elected to play in some strange pieces since she commenced the tenancy of her theatre with the strong but not too savory drama, Irene Wycherley. This time the character which the fair Lena impersonates is that of a young woman who, having been lured into marriage with a man who afterward proved to have been already wedded, has caused her child to be adopted as some one else's, and has

NEWS FROM AUSTRALIA.

At Sydney and Melbourne Good Attractions Find Ready Patronage.

STRAWN, N. B. W., Jan. 15.—Williamson's production of The Duchess of Dantzig is drawing well at Sydney. Her Majesty's, and Florence Young has seldom been seen to better advantage or heard in better voice.

Julius Knight is a good attraction at the Royal in a well mounted revival of The Sign of the Cross. The only pantomime is a children's matinee season at the Palace.

Richard's has a splendid holiday bill at the Tivoli, where business continues to hum. All the theatres and halls in Melbourne are doing splendid business. Williamson's pantomime at Her Majesty's is Jack and Jill, and is a splendid production, and will be seen in Sydney about Eastertime.

Maynard and Gunn have a pantomime, Cinderella, at the Royal, with Meredith Meredith as leading lady, and the firm is to be congratulated on an excellent production.

Frank Thornton was at the Princess, and this popular comedian was enjoying a most successful farewell season, appearing in his most popular characters.

At Anderson's King's Theatre a revival of Uncle Tom's Cabin is running, to be followed by the 10.30 Down Express, and on Jan. 23, William Baker and Frances Ross are to appear in Sailor Jack.

At Richard's Opera House J. W. Rickaby, a new English comedian; The Latanas, Geoffrey and Benson, Guest and Newlyn, The Barnard Family and Rochford and Hart were included in an attractive bill.

The Bijou Theatre was occupied by William Cosgrove's company, with The Unwritten Law. At James Brennan's Melbourne Theatre, the Gaiety, a good vaudeville and variety performance on the lines of the same manager's Sydney bill is drawing well.

You will be sorry to hear of the death of George Lawral, for so long the popular comedian of Williamson's comic opera company. The deceased had been in very bad health for some time, but his end was sudden. He and his wife, Marietta Nash, were at one time well known in your States. He leaves a son, who is a mining engineer in West Australia.

H. NEWTON DAILY.

given her mind to writing and preaching principles that savor of free love and atheism. In a strong scene this heroine (Freda Saville by name) discovers that a young girl friend, Pamela Grey to wit, has become so nocturnal with these free love and materialistic preachings, that she is about to elope with a somewhat worthless fellow named Bill Chetwood, without taking any trouble to make arrangements for any subsequent marriage service, and indeed resolved to do without such ceremony altogether.

Freda, suddenly brought face to face with this lamentable result of her own dangerous doctrines, quickly resolves to repent thereof and to stop the proposed flight of these illicit lovers. Therefore she entraps Chetwood into a private conversation and covers him with a revolver, threatening to empty the same into him if he does not vow then and there to make Pamela his lawful wife. For some time Chetwood browbeats this somewhat strange new missionary of morality, but anon, when she really fires and he is slightly wounded, he overcomes with admiration for her courage, not only arranges to "make an honest woman" (as the saying is) of Pamela, but suddenly ringing the burglar alarm gives out that he has been fired at by a crackman. Finally Freda arranges to marry Bill's brother Dick, who is a very decent sort of fellow.

I don't say that there is any particular harm in The Truants, but the undercurrent is not pleasant, especially as regards the drawing of the character of Pamela, concerning whom a somewhat too realistic bedroom scene is introduced. Between ourselves, we are having too many realistic bedroom scenes upon our stage of late, and I think it is high time we had fewer. The acting of The Truants was all that could be desired, especially that given by Miss Ashwell as Freda, Dennis Radie as Bill Chetwood, C. M. Hallard as his better brother Dick, Athene Seyler (a young student of Beerbohm Tree's School of Dramatic Art) as Pamela, and by Gertrude Scott, Frances Iver, Margaret Murray, and Norman McInnell in other characters of more or less importance.

The other dramatic affairs calling for attention this week have been solely Shakespearean. B. Irving at the Shaftesbury on Monday repeated, for the first time for three years, his very fine impersonation of Hamlet, achieving a very great success in a somewhat altered version prepared by himself. He was well supported, especially by his wife, Dorothea Baird as Ophelia, and by Frank Tyars as the King.

F. R. Benson has given seven Shakespeare plays this week at the Coronet, Notting Hill, by way of starting his annual month's season there. He began with Richard III, and that could be Hamlet. Next week, with other evening performances and matinees, he will present eight other of the Bard's works.

At the County Theatre, Kingston, Florence Glossop Harris (daughter of the late Sir Augustus Harris) has presented several of the Bard's works, such as The Taming of the Shrew, Romeo and Juliet, Twelfth Night, The Merchant of Venice, Othello, and Hamlet, in all of which Florence scored excellently in the leading parts. Her characters Petruchio, Romeo, Hamlet, Malvolio, Shylock, and the Moor were admirably enacted by Frank Cellier, a fine-voiced young actor who is the son of Françoise Cellier, who has for so many years been the accomplished musical director for Mrs. D'Oyly Carte at the Savoy.

Next week the dramatic fixtures will include these important revivals—namely, the aforesaid Monsieur Beauchamp at the Lyric, The Dancing Girl at His Majesty's and The Prisoner of Zenda at the St. James. The chief new play of the week will be The Dancing Little Duke, which Charles Frohman and Seymour Hicks will present at the Hicks Theatre next Wednesday, with Ellaline Terris in the name part.

Yesterday the air was full of important birthday celebrations. These included the one hundredth birthday of your great and noble President Lincoln; the one hundredth birthday of England's scientist, Charles Darwin; the eighty-first birthday of England's greatest living novelist, George Meredith; and the thirty-ninth birthday of Marie Lloyd, known on posters and programmes as "Empress of Song."

GAWAIN.

GOSSIP.

Fritz Williams will stage Disengaged for Dorothy Donnelly and play one of the roles.

A new comedy, The Dashing Little Duke, was produced at the Hicks Theatre, London, on Feb. 17, with Ellaline Terris in the leading role. The piece is a musical version of A Court Scandal, which had a London run some years ago.

Joe Gottlieb left San Francisco on Feb. 15 for Europe to be gone about six months. He is making the trip to recover his health.

Property, scenery and costumes of The Girl and the Bandit, Viola Gillette's opera of three years ago, were sold at auction in Philadelphia last week to save storage charges.

Charles Frohman called for Europe on the Lusitania last Wednesday on his annual Spring visit to London. He will be gone about six months. He will make arrangements for the American production of An Englishman's Home, and is planning to acquire another London theatre.

Charles A. Murray and Ollie Mack have signed a ten weeks' contract with John H. Blackwood, manager of the Belasco stock company at Los Angeles, Cal., to produce their past successes at the Grand Opera House in that city, opening on May 2. The present season of the Sunny Side Broadway will close at the National Theatre, Dayton, Ohio, on April 10. The present year has been one of the best in the career of the stars.

A STOCK COMPANY BOOM.

ATTRACTIONS PLANNED FOR THE SUMMER INCLUDE MANY SUCH ORGANIZATIONS.

The Differing Opinions of Prominent People Who Supply Stock Companies with Both Plays and Players—Many Optimistic—One or Two More Conservative—The Falling Popularity of Poor Melodrama Leaves Good Theatres Available.

At this season each year activity in the theatrical world begins to move in another channel, in the field of summer stock companies. Owners and managers of theatres are approached by managers who wish to take possession of their houses for the summer; the play brokers are besieged with applications for plays, and the dramatic agencies with demands for competent players. Thirty actors (and there are many such, men and women, despite the generally accepted theory to the contrary) begin to consider opportunities for making extra money after their regular season's work is ended, and enter their names on the books of those agents who supply the stock companies with first-class productions over "winter circuits" during the regular season may be seen at the head of competent stock companies, sprinkled throughout numerous cities, in the late spring and summer. The rosters of such stock companies have contained such distinguished names as Virginia Harwood, Amelia Bingham, Margaret Wycherly, Catherine Connelley, Katherine Gray, Edmund Brooke, William Courtleigh, Harry Woodruff, William Farnum, William Courtenay and countless others of equal prominence. The list of stars who have graduated from the school of stock companies is a long one. Frances Starr is the most prominent instance of such a promotion now on Broadway.

During the past few weeks plans for the formation of stock companies all over the country have been under way, and the activity in that direction has appeared in much greater and wider in scope than in previous years that a Minerva representative thought it worth while to gather, for those interested, the opinions of those whose connection with that branch of the theatrical world gives weight to their judgment. Walter C. Jordan, of Bangor and Jordan, who sums up from Minerva man in his office in the Empire Theatre Building, said:

In my opinion, during the coming spring and summer seasons, the business to be done will be more than double that of former years. Such projects are usually profitable to all concerned. For managers the same is a pay-off one, and many leading women stock companies command a larger salary than actors, and with equal prominence in first-class touring attractions. In good stock companies salaries are now available for three months, and the play-brokers have not been able to secure a single play for the season. During my last trip West, in December, in three weeks I contracted for \$20,000 in stock engagements, running ahead to next September. So many companies and such a demand for good plays would seem to promise a very active and prosperous summer stock season.

Helen Tyler, speaking for the American Play Company, was equally optimistic. Miss Tyler, at her desk in the office of Selwyn and Company, said:

The outlook for the spring and summer season is really excellent. In addition to abundant applications for plays from the long-established stock companies, many new ones are being formed. The call for a good line of plays, and just now the quality of those available is excellent, many very good plays having been released for stock company use. The desire of power and prominence has raised the popularity of stock companies, and many which have not been before, such as the States, as well as in Canada, they are now destined to play to good profits. The talent of the play, one who can now be secured for stock companies is of a very high quality.

William M. Gray, of Currie and Gray, was inclined to be somewhat less enthusiastic than many of those interviewed by the writer. Rather conservatively, Mr. Gray said:

The winter season has been quite bad, and what the summer season will be is hard to tell. The theatres are always among the first to feel the effects of "good times," and if the business conditions improve, the theatrical business will share the prosperity. The prospects are better than a few months ago. There are, of course, an increased demand for plays. On the coast the weather is more here. The next regular theatrical season, I think, will be a good one, if business conditions continue favorable. But the coming summer season for stock companies promises to be about the same as last year, with perhaps a slight improvement.

The swing of the pendulum in the other direction came when Tux Minerva representative talked with Paul Scott, of Dancy and Wolford, who was most enthusiastic. Mr. Scott is known to practically every stock company player of note as well as to the managers of such companies throughout the country, and his opinion carries weight. He said:

The outlook for stock companies during the coming summer was never better, and there will undoubtedly be twice as much business done as last year. Many theatres are available, and we have numerous inquiries from responsible managers who wish to start stock companies. For the last few years the stock companies have been doing a good business. A low royalty is \$200 a week, and \$250, \$300, and \$400 can be obtained for the use of good plays. A \$100 royalty can be obtained for a rare play in good demand. That the stock managers can pay these rates means that they are in good financial condition. The call for good plays, good quality plays, comedies and the better grade of melodrama, the quality of the material now available for use by stock companies is never better. Not only are good plays available, but actors and actresses of good standing can be secured for stock companies. For young and ambitious newcomers into the profession there is no better training than that which can be obtained from the school of the stock companies. Players from the school of the stock companies have been a chance to try his or her talents at a long and varied line of parts during a season, while their fellow players on the road are confined to the performance of a first-class school of acting. Every stock company is a first-class school of acting. Stock company salaries were never better; in many instances they average higher than those paid in touring companies. Consequently, many actors who heretofore appear to have had a horror of stock work are now anxious to get into it. The prospects for the summer are excellent, and the outlook for a successful season was never better.

Miss Kauser and Mrs. De Mille are more familiar, perhaps, with stock conditions throughout the country than any other women interested in that branch of the theatrical business, and their views on the question are worthy of the most careful consideration. Mrs. De Mille was inclined to speak more cautiously and conservatively. In her tasteful office in the Astor Theatre Building, she received THE MINERVA man charmingly, and said:

In my opinion, the summer stock company isn't going to be as much to the front this season as it has been in the past two or three years. The recent financial depression hurt the theatres badly, and the past season has not been a good one. In fact, I think it has been as bad as any we have had in the past fifteen years. The wave of morality which now appears to be sweeping over the country will probably hold throughout the summer, but after a time they will slither down to perhaps a dozen good ones. In the larger cities many actor-managers and stage-managers who wish to become real managers have tried their hand at the summer stock company and in many instances have lost money. The most honest of such companies is the falling popularity of cheap melodrama, and the withdrawal of the latter kind of entertainment has left many theatres available, some of which have been turned over to stock companies, and the remainder to stock companies. The latter will be generous during the summer, but some will be short-lived. It will be the "survival of the

fittest." Next winter's season, I think, will be one of the most brilliant and profitable we have known for a long time.

Miss Kauser was most optimistic. She said: I think the coming summer stock company season will be an extremely good one, much better than that had. There is a good demand for plays, and those available now are of excellent quality. For instance, I now have The Secret Orchard and Golden for use in stock, and many others, equally as good, are being released. Stock companies are being organized all over the country, in the large and large cities alike. In some cities, in moving picture exhibitions, have made the outlook for such organizations very favorable. It promises to be a very satisfactory and profitable summer season.

Miss Wallace, who has charge of Miss Kauser's stock company department, was equally enthusiastic over the prospects for the coming summer.

GRACE ATWELL.

Grace Atwell has been engaged for leading roles with the Calumet Theatre stock company, Chicago, and opened Feb. 23 in The Belle of Richmond. She is a refined, intelligent and thoroughly experienced artist, and will duplicate the success she has hitherto enjoyed as leading woman at the Castle Square and Empire Theatres, Boston; in Winnipeg, Man., and Toronto, Can.; Cleveland and Columbus, Ohio; Detroit and Grand Rapids, Mich.; Syracuse and Troy, N. Y.; Philadelphia, Pa.; with the Girard Avenue company, Philadelphia; the Columbia Theatre, Washington, D. C.; and in the City of Mexico. Previously to her advent in stock, Miss Atwell was with Charles Frohman's memorabilia revival of The Girl I Left Behind Me at the Academy of Music; Shemadoh on its first Southern tour; A Colonial Girl under Daniel Frohman, and was leading woman for the late Joseph Haworth in Shakespearean repertoire, as well as in a number of other notable productions.

Photo Otto Surway Co., N. Y.

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TO PREVENT TICKET SPECULATION.

The following bill, to amend Section 383, of the Penal Code, was introduced into the Assembly at Albany last week and referred to the Committee on Codes:

A person owning, occupying, managing or controlling a building, room, park, inclosure or other place which is open to the public at stated periods or otherwise, who

1. Asks, demands or receives from any person for admission thereto, or for seats or other privileges therein, a price in excess of that demanded or received from other persons for the same privileges, or in excess of the advertised rates therefor; or discriminates against any person or class of persons in the price charged for admission thereto;
2. Establishes agencies, branches, sub-offices or other places at which tickets of admission thereto, or for seats or other privileges therein, are sold at a price higher than that at the box-office or other office or place at which tickets are sold, or in excess of the advertised prices therefor;
3. Directly or indirectly, by extending privileges in the selection or purchase of seats, sharing in the proceeds of the sale of seats excepting the return of at, or in any manner participating in the sale or sale of admission or seat tickets, by any person or at which such ticket or tickets are sold, or in excess of the regular price of such ticket or tickets, or which has been sold or would at a greater price than the regular price charged for such ticket or a ticket of the same class or at a price in excess of the advertised rates therefor;
4. Knowingly accepts any admission or seat ticket for an unadmitted seat at the regular or advertised price therefor, unless such seat has been in good faith reserved for an intending occupant at the regular advertised price, is guilty of a misdemeanor, punishable by a fine of not less than \$250 nor more than \$500, or by imprisonment for not less than six months nor more than one year or both fine and imprisonment.

2. This act shall take effect Dec. 1, 1909.

MRS. SCHILLER ENTERTAINS VETERAN PLAYERS.

Mrs. E. A. Schiller, wife of Manager Schiller, of the Bayonne (N. J.) Opera House, entertained a number of actors and actresses from the Actors' Fund Home on Staten Island at a theatre party at the opera house, Feb. 17, to witness the production of The Liar by the Connors and Edwards Home were: Mrs. Campbell, Mrs. Brennan, Mrs. Cotter, Mr. and Mrs. Morton, Messrs. Boken, Du Ruyne, Irving, Boig and Harry Hagood. Rose position prevented her attendance. The former theatrical star showed their appreciation of the excellent work of the performing company by hearty applause. At the close of the performance Mrs. Schiller had in readiness an appetizing spread. Mrs. Schiller was for a number of years connected with the stage. Her guests voted her a hospitable entertainer.

FALL RIVER THEATRES CLOSED.

Mayor Coughlin, of Fall River, Mass., last Friday ordered the closing of every theatre in that city, on account of alleged infringement of the law forbidding the admission of unattended children under the age of fourteen. The order was to take effect on Feb. 22.

Action was taken by the Mayor on charges brought by Father Cassidy, of St. Mary's Cathedral. At a hearing Father Cassidy offered the testimony of twenty-five boys, all under fourteen, who implicated every theatre in town. This includes the Academy of Music, Savoy, Puritan, Premier, Bijou, Nickelodeon, and scenic theatres. The Mayor's order refers only to work-day performances. He has nothing to do with granting licenses for Sunday performances. Representatives of the theatre, present at the hearing, told of the difficulty in keeping children out of the theatres.

COPYRIGHT BILL REPORTED.

The Congressional House Committee on Patents has reported favorably on the Currier copyright bill. This particular bill has been favored by the National Association of Producing Managers and was drawn up with the protection of plays especially in view. It provides heavy penalties for piracy and aims to strike at those who sell play manuscripts without warrant. It also provides a flat royalty for music reproduction mechanically. Hollis Cooley, chairman of the Copyright League, and every one else interested in the passage of a rigid copyright law, is delighted with the progress made. The bill will come up before Congress soon.

ONCE NOTED MANAGER DEAD.

C. D. Hess, Who Discovered Emma Abbott, Passed Away—His Career.

C. D. Hess, noted a generation ago as an operatic manager and impresario, died suddenly of apoplexy at his country home, near Westport, Laporte County, Ind., on Feb. 15. He was born in Sweden County, New York, in 1858, and at the age of thirteen he entered the theatrical profession, while at twenty-one he was the manager of the Baltimore Museum. When the Civil War broke out he joined the organization of a company in the vicinity of Buffalo, N. Y., and for three years he was captain of it. He was in both engagements at Bull Run. At the close of the war he managed for a season James Murdoch, a lecturer and dramatic reader. Mr. Hess then ventured into the operatic business, but in 1868 he again heard the call of the stage and going to Chicago, became manager of Crosby's Opera House, then one of the most pretentious playhouses in the West. He got up in 1868, for the Italian tenor, Brignoli, in Chicago, the first Western opera ever organized. In 1869 he conceived the idea of introducing English grand opera in this country, with Miss Parpa as the prima donna. The venture proved a success, and that Miss Parpa, who, in the meanwhile as her share of one season's business.

Mr. Hess lost everything in the Chicago fire of 1871. For the Crosby Opera House was burned to the ground. From 1872 to 1878 he managed a grand opera company, with Clara Louise Kellogg as the star. In 1879 he toured the country with an opera company headed by Emma Abbott, whom he "discovered." In 1882 Mr. Hess went to Mexico with an American opera company and remained there four years, but the successful tour company was rather disastrously when he and his company were caught in the revolution which carried President Diaz into power.

Besides those mentioned, Mr. Hess had, at various times in his career, managed William H. Crane, Kate Claxton, Alice Gates, Kate Putnam, Joseph Maas, William T. Carlisle, Paul Arthur, Christine Nilsson, Minnie Palmer, Lillian Russell, Gertrude Behrens, Minnie Haack, Caroline Richings, Rose Hersee, Emma Howard, Annie Knap Chatterton, Albert Lawrence, Henry Drayton, Arthur Howell, Pauline L. Almond, Michaelena, and Zeralda Sampa Wallace, now in Indianapolis. Besides the Baltimore Museum and Crosby's Opera House he had managed Grover's National Theatre in Washington, the Olympic in New York, Lawrence Barrett and Edwin Booth played in his stock company at Grover's when Lincoln was assassinated by John Wilkes Booth in Ford's Theatre.

During his managerial career Mr. Hess had as partners at various times Leonard Grover, U. H. Crosby, Carl Rosa, Maurice Grau, Max Strakosch and William Castle. Shortly before his retirement in 1891 he gave Chicago's first production of Macbeth's Cavalier, Rustiana in English, with Minnie Haack as the prima donna.

Mr. Hess was twice married. His first wife was Julia Grover, whom he married in 1858. In 1891 he married Mrs. Clara Walton, who survives him. He was a member of the Elks, Masons and G. A. R.

The funeral services were held Thursday afternoon at the house and the burial was at the Westville Cemetery.

THE GREENROOM BOOK.

THE GREEN ROOM BOOK, or Who's Who on the Stage for 1909 will be published in February. There will be 900 pages of letter-press. The biographical section of the work alone approaches 550 pages, and includes nearly 2,000 biographies, all of which have been brought up to date. An addition of some 300 names has been made, including the leading dramatists and artists of the European stage. The numerous appendices include reviews of the drama in London and New York, contributed respectively by Sidney Dark and Stephen Phillips of the Times. In addition there will be a synopsis of play bills and a full list of productions in London, the provinces, New York, Paris and Berlin, the Dramatic Directory, seating plans and dimensions of all the London theatres, and an interesting contribution to theatrical data, covering a period of 250 years, will be published as usual by T. Scales Clark and Company, Ltd., 1 Riquet Court, Fleet Street, London, E. C.

SAID TO THE MIRROR.

EDWIN MORRANT: "Kindly correct statement made by your Laraine (Wyo.) correspondent regarding accident to leading woman of The Great Divide. It occurred during a struggle with another member of the cast and prior to my entrance as Stephen Ghent. In fact, I did not come down in the middle of Act II.

MRS. YEAMANS RECOVERED.

Annie Yeamans desires to thank her many friends for their kind inquiries during her short illness, and wishes to assure them of her full recovery and that she will soon be in the harness again. She is now at Young's Hotel, Atlantic City, N. J.

MANTELL'S NEW YORK SEASON.

Robert Mantell's Spring engagement in New York will begin at the New Amsterdam Theatre on March 8. His repertoire will include King John, Richelieu, Louis XI, Hamlet, Shylock, King Lear, Richard III, Macbeth, Julius Caesar, and Othello.

BLANCHE WALSH IMPROVING.

Blanche Walsh continues to improve at the hospital in Kansas City, and is now out of danger. It is expected that she will be brought East in about two weeks.

GOSSIP OF THE TOWN.

In support of Robert Drouet in The Conflict will be Harry Leighton, Sheldon Lewis, and Florence Lester.

Ros Carlsyle, leading woman with the Western company of The Thief, was taken ill at Hot Springs, Ark., recently, and her place was taken by Eleanor Gilbert (Mrs. Richard Garrick), the understudy. Miss Gilbert has been giving an excellent performance of the role.

Frederick M. Conklin, recently heavy man with James Young, has signed with the Cook Stock Players in Hartford, Conn., opening in The Girl of the Golden West.

The High Bid, by Henry James, was produced in London on Feb. 18, at His Majesty's Theatre, by the Forbes-Robertson company.

Cuyler Hastings has been engaged to play one of the principal roles in A Woman of Impulse, with Katherine Kidder.

Heien Robertson has been engaged to play the leading female role in The Conflict.

William Humphries and Ethel Browning will be prominent in the cast of Meyer and Company, that opens at the Garden Theatre on March 1.

Irene Moore, who was seen earlier in the season as leading woman with James Lee Finney in The Best Man and last season supported James K. Hackett in John Gayde's Honor, will play the leading female role in Meyer and Son, the new play by Thomas Addison, which will have its New York premiere at the Garden Theatre on the evening of March 1.

Maxwell and Dudley have just received a very flattering offer to join Hugh J. Ward's comedy company in Australia in June. The engagement is guaranteed to last one year. Mr. Maxwell is to originate a high class German comedy role

ETHEL FULLER.



Ethel Fuller, after a long illness, is again ready for work, and is considering some special production engagements in New York city. Miss Fuller was taken ill early last Fall and was obliged to remain idle during the Winter. She has had wide experience on the stage, and for three summer seasons played successfully as a stock star in St. Louis.

and Miss Dudley an ingenue in a big new musical comedy which Mr. Ward is to produce in Melbourne. Mr. and Mrs. Maxwell are considering the offer, and should they accept will call in May for the Antipodes. They are at present playing Western Vandeville American time, on which they have been successful.

R. J. Connelly has been engaged for the principal comedy role in The Dollar Princess.

Fred Truesdell and Ethel Dwyer, both members of the Western company of A Broadway Cinderella, were married at San Francisco on Feb. 5.

Richard Gordon closed as leading man with the Mildred Holland company at the Yorkville Theatre, now in Texas. Mr. Gordon will play the lead, opening on March 1.

Although The Blue House did not find favor with the authorities at Richmond, Va., the bulk of the company was well liked, particularly Miss Kent Evans in the title role, the object of public writing to New York lauding her performance.

Earle Mitchell has gone to El Paso, Texas, to settle the estate of his father, the late Judge John F. Mitchell, who died in that city just before the Christmas holidays.

Willette Korshak will head the stock company at the Auditorium Theatre, Baltimore, this summer, under the direction of Will A. Page.

Maudie Odell, of Buffalo, known to stock companies on the Pacific Coast and upriver to the other two Maudie Odells, was married at Denver, Colo., on Feb. 11, to Adolph Hagemann, a wealthy mine owner of San Francisco.

Justice Gerard has denied a motion by Klaw and Erlanger in an action brought by them against Felix Iman to enter judgment in favor of the plaintiffs on the pleadings. Klaw and Erlanger sued on an agreement by which Iman received a 10 per cent. of the profits of The Great Mogul.

Frances Nordstrom is at the Garfield Hospital, Washington, D. C., undergoing a series of operations.

Johanna Howland will succeed Ada Lewis in Nearly a Hero.

The Sicilian Players will return to New York for a series of special matinees at the Criterion Theatre, beginning on March 5. They will be the opening bill.

Frederick Thompson has bought a new farce by Frank Ward O'Malley and Edward W. Townsend, for production next Fall.

John R. Stirling has become lessee of the Hotel St. Clair, Detroit, and will conduct that house after May 1. This does not mean that he has withdrawn from his theatrical connections; on the contrary, he is arranging to be more interested than ever in that line, maintaining his theatrical headquarters at its present location in the Detroit Opera House Building, assisted by his son "Jack" (J. M.) Stirling, who has had much valuable experience locally and on the road, and who will give his personal attention to the office details.

Born.

COOTE.—A son, to Mr. and Mrs. Bart Coote, at London, Eng., on Feb. 4.

Married.

CROCKERS.—AUBREY.—Richard R. Crocker, Jr., and Helen Marie Aubrey (Helen Wagner), at Kansas City on Feb. 15.

RAGEMAN.—ODELL.—Adolph Hagemann and Maudie Odell, at Denver, Colo., on Feb. 11.

MOONEY.—BLOOM.—John Joseph Mooney and Adele Bloom, at New York city on Feb. 12.

TRUESDELL.—DOWDY.—Fred Truesdell and Ethel Dwyer, at San Francisco, Cal., on Feb. 5.

Died.

GARDENIER.—Edward Gardenier, at Brooklyn, N. Y., Feb. 17, aged 67 years.

HESS.—C. D. Hess, near Laporte, Ind., on Feb. 15, of apoplexy. Aged 51 years.

HILTON.—Raymond A. Hilton, at Fredonia, N. Y., on Feb. 17.

TAYLOR.—Jack Taylor, at New York city on Feb. 15.

In Memoriam

In ever loving memory of
SUSAN AMELIA LONGMORE.
The dear mother of Mrs. John Dudley and Mrs. Edwin Glasscoe (Lillian Longmore), who passed away Feb. 24, 1908.

For Nervous Women

Bushnell's Acid Phosphate quiets the nerves, relieves nervous and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

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Temple. Fedors: College. The Road to Yesterday:
People's. The Man on the Box: Marlowe. The
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Marlowe. The Man on the Box: Marlowe.

BOSTON

PHILADELPHIA
Ganton and Company—Madame Kall
Awaited—Other Worthy Attractions.

IA, Feb. 20.—This has b

business of the season at the Grand. The Time,
Place and the Girl next week.
Nixon—The Fay Fuller company are here next week.
Trocadero—The Merry Maidens.
Gaiety—The Parisian Widows Feb. 22.
Casino—The Lid Lifters Feb. 22.

WASHINGTON

The Blue Ribbon Girls will be the attraction at the Gaiety, with an opposition in Uncle Sam's Belles at the Lyceum.

JOHN T. WARD.

BALTIMORE

BALTIMORE

Graustark rolled up another tremendous week's business for the Forepaugh Stock company at the Olympia, and will be followed to-morrow by Lost. Two

followed to-morrow.
The succeeding bill will

players. The Devil won much praise. The Mayor, the Mayor, at the Alvin, has been doing a very big business, and earned it. The Grand, with a Vanderbilt bill, did its usual large business, and popular prices and burlesque playhouses had attractions which drew the usual large audiences.

Stone in The Yard

LETTER LIST.

REGISTERED MATTER.

Clara Paulet, Ernest Francoist, Sidney McO
F. A. Demerest, Harry S. Sheldon, Franklyn
man, Walter K. Lawrence, Harlan de Scales.

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leaves.

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Address His Majesty's Theatre, London, England.

THE DEVIL CO.

Direction HENRY W. SAVAGE

E. H. Sothorn in Repertoire—Excellent Performances—Stock Home—Concert.

At the Music the Seattle Symphony Orchestra gave a delightful concert Monday, 7, which drew a large patronage than it received. H. M. Sothern, a well known local singer, was the featured soloist. Lord Dunsire, 10 played to a large and fashionable audience, who thoroughly enjoyed the performance. The concert was given by the Seattle Symphony Orchestra, 12. 13 played to large house. The concert was given by the Seattle Symphony Orchestra, 14. The arrival of the ship was delayed by reason of floods in California. Lamherst Opera Co. 14-20.

Dolly Varden 7-18 was the offering of the San Francisco Opera Co. on Monday, 19, at the Grand Opera House. The title part. It was well staged and carried off by the cast were Lillian Palmer, Eugene Welmer, J.

Russell Powell, Frank Bertrand, and other talent

Russell Powell, Frank Bertrand, and other talent. The attendance averaged good business. The Barnmaster 14-20.

At the Seattle in a Women's Power 7-13 was given in a realistic manner by the Rowland and Clifford American co. Dorothy Turner as leading actress was given a very good delivery. Edwin Serber as leading man was effective, and the other members of the cast rendered good support. The attendance ranged from small to large audiences. The Pollard Lullington Opera co. in Flora 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827

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HUBER MAKES RETORT COURTEOUS.

George Huber, manager and proprietor of Huber's Museum, turned the tables upon William Hammerstein in a most clever manner, returning the courtesy the latter manager recently tendered Mr. Huber, when the Princess Rajah was taken from the Fourteenth Street Museum to Hammerstein's Victoria Theatre. Rajah had been playing an indefinite engagement at Mr. Huber's house when along came the younger Mr. Hammerstein and observing the hit she was making, he signed her for his theatre, and widely advertised his new act as a great "find," stating upon all billboard and other advertising matter that she was not an "importation," but that she was coming "direct from Huber's Fourteenth Street Museum to Hammerstein's."

The publicity he secured won yards of press stories, and made the dancer the success that she is. And now Mr. Huber in conjunction with Billie Burke, the agent, have retorted in kind, and have booked Charles Kenna in his act called The Feller (which is familiar to all patrons of vaudeville as an exceptionally novel and funny offering), for an indefinite engagement at a salary of \$200 a week, at the Museum on Fourteenth Street. The identical phrasing of all of the Rajah advertising is being used for Mr. Kenna, revealing the places of his appearance. Mr. Kenna played Hammerstein's week before last. "Sandwich men," billboards, press stories galore, and all sorts of odd "stunts" have been used to draw the crowds to the dance entertainment hall, where Kenna made his first appearance yesterday, Monday, Feb. 22. It is a clever ruse, and will go down in vaudeville history as a noteworthy event.

SEVERIN SAILS FOR HOME.

M. Severin, the pantomimist, who has been playing successfully over the Morris Circuit for the past few weeks, presenting his wonderfully artistic pantomime, Consciousness, called for France on the S.S. "La Provence," last Thursday morning, Feb. 18, with his entire company. M. Severin will play an engagement at Marcelline and later at Paris, and will return to America under the management of William Morris, Inc., next Autumn. He will then be seen in one or more new pantomimes similar to the offering he presented during this trip.

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Will play the STAR THEATRE, CHICAGO, week Feb. 15. Managers and Agents, this will be your chance to see the act.

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Sketches, Playlets, Songs, Patter, etc., from the Horwitz Pen, are the Real Hits of Vaudeville. His record speaks for itself. Ask Fred Downes and Co., Harry First and Co., The Chadwick Trio, Gracie Emmett and Co., Walter Le Roy and Florence Clayton, Henry and Young, Oomsie and Stunt, and over one hundred other genuine success. Horwitz material is always novel, new and original. CHAS. HORWITZ, Room 214, Ketchikan Theatre Bldg., 1406 Broadway, N. Y.

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"Zit," in New York Journal, Nov. 7, 1908, said.

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I will present him with a diamond pin."

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NEW DEPARTMENT Theatres, Parks, Fairs, Blinks, Circuses, Ambroses, Picture Shows. Treat All Artists. Control 4th Act.

**THE MIRROR is the Official Organ of
THE VAUDEVILLE COMEDY CLUB****A RATHER DULL WEEK BETWEEN TWO HOLLIDAYS, WITH LITTLE NEWS.****Preparations Are Under Way for the Annual Benefit
in April—Letters from Brothers in the Field—
Mother of the Otto Brothers Passes Away.**

A letter from Charles Lee Calder states that the new sketch, "The Sounders," in which Francesca Redding is featured, made a huge hit upon its opening at the Savoy in Atlantic City. He says it scored a bigger hit than "Honors."

Charles F. Seamon, "that narrow fellow," is paying Oscar's son a call at the Victoria Theatre of Varieties this week.

Cameron and Flanagan are among those who are departing themselves upon the Victoria stage this week. Willard Slumister, with "The Sounders," is getting its full share of laughs all over town. The sketch and skit are at the Victoria this week.

Burt Brown is hitting the boys over at the Victoria this week with his talents. He is singing and dancing her way into further popular favor. Burt says it's great to be a father—it's such fine exercise for the feet.

Hal Davis and his supporting company are at the Fifth Avenue this week, presenting Hal's latest success, "Pala."

Last week Julius Tannen told his London stories to the Harlemites at the Alhambra and they are laughing.

Ed F. Reynard's new ventriloquist act, "A Morning in Hingville," made a remarkably favorable impression at the Victoria last week. This week the act is at the Colonial, where it is pleasing the uptowners every week.

Howard and North made a big hit last week at Keith and Proctor's 135th Street Theatre. Their newest act is a scream and is far ahead of anything they have yet done.

George Mearns arrived on the "Mauretania" last Friday, Feb. 23. He opened at the Colonial yesterday and is reported to have made a decided hit.

A letter from George B. Reno last week states he is still on earth and doing fine at Pol's, Hartford, Conn.

A letter arrived from England last week from Bob Scott (Hewell and Scott). They are playing the "Frolics" on the Moss and Stoll Circuit. They return to London in April. He says: "Jim Martin, opens at the Palace, March 1; good luck to him! The act is doing finely and they are booked up to June. The weather in England at this time he states is 'heavily,' but nevertheless it is a good country for show business."

Al Lawrence is getting a lot of novel publicity through his skunk stories. The Cleveland "News" recently printed the following about him: "Few people have created skunk publicity called poisons—as he has. Al Lawrence is comedian at Keith's Hippodrome and an ex-Cleveland, is very fond of them and says they are the most amiable pets in the world, far exceeding in estimable qualities poodles, tabby cats and chameleons. He ought to know, for he runs a skunk farm at Warren, Ohio, where he summers and attends to his stock with great care and enthusiasm. The affection he bestows on his strange pets is apparently reciprocated. He sits in his easy chair under a spreading oak and whistles to them. Playfully they come running from their dens and wag their tails coyly. 'The skunk is odoriferous, but not a vicious animal,' says Lawrence. 'They are very sensitive, but never harmful if not afraid. They are much more playful than kittens.'"

Katherine Nelson and Elizabeth Otto, Frank Otto, of Carlin and Otto, Ernest and Arthur Otto, mourn the loss of their mother, Mrs. Lena Otto, widow of the late Frank Otto, who died after a lingering illness at her late residence in Boston on Feb. 18.

Dave Lewis is doing "stunts" for William Morris, Inc., at the Lincoln Square Theatre this week.

It is desired that all members whose permanent addresses are not on the files at the office of the club will kindly advise the club as soon as possible.

Caryl Wilbur is playing his sketch, "No. 61 Prospect," in London.

Word was received from Tom Hearne from London that he is doing fine.

Julius Kitting is still with Cohen and Harris' Minstrels and has had a very successful season.

Julius Tannen, at the Alhambra Theatre last week, just "brought the house down" every show.

Francis Harvey, with Una Clayton and company, played Denver, Col., last week. His act, "His Local Color," made one of the biggest hits of the season there.

While on the other side members are requested to avail themselves of the privileges of the Water Rats in London, with which the Comedy Club exchanges courtesies.

A letter from Secretary Gene Hughes tells us his act was a big hit at Los Angeles, Cal.

Louis Simon and Grace Gardner are doing finely on the other side, the only thing that is bothering them is that everlasting fog.

P. C. Armstrong arrived from London, Wednesday, Feb. 27 (didn't skip a meal). Had a great trip over, only twelve hours of stormy weather. Mr. Armstrong put on his famous electrical dances in case of the rain, and received some very good notices and all London appreciated the novelty of his electric ballet. He returns to England again next year, and has a pocket full of contracts.

Rice and French are still with Cohen and Harris' Honey Boy Minstrels. Still making them laugh with their "Bumpy Bumps."

Reports from Fred Ray state that he is well on the road to recovery and will be able to take a trip to England very soon to see his mother, who is over ninety years old.

Our benefit is to be held at the New York Theatre, Easter Sunday, April 11. Many of the boys are helping out in a very commendable way. The benefit, we hope, will be better and bigger than ever.

Smith and Campbell opened in a new act at the Colonial last week and were a knockout. The plot of the act is laid up in Maine, the dialogue is very funny and they cut the very best act Smith and Campbell have had.

Frank Randolph, with Neta Allen and company, leaves for the Orpheum Circuit Feb. 23. They open in Winnipeg, with "Car 2, Stateroom 1."

T. M. A. HAVE BENEFIT.

The Brooklyn Branch No. 30 of the Theatrical Mechanics' Association, held a benefit at the Grand Opera House, in Brooklyn, on the evening of Monday, Feb. 25. The following vaudeville entertainers appeared on the performance running until after midnight: Clarence Sisters, Ross and Moore, Flo Patterson, Harry Thompson, Winifred Stewart, Will M. Cressy, Blanche Ring, Mr. and Mrs. Harry Thorne, Florence Allen and Arthur Fraser, Florence Blodgett, Willard Stevens and Edith Chase, and Desmond, assisted by John W. Finerty; Charles Schofield and Leonard Martin, assisted by John W. Fleming; Oscar's Sextette, Mildred Hanson, Cecilia Korman, Doty and Harold Dale, and Lillian Grant Robertson; Charles Ward, Charles Connors and Charles O'Hara acted as stage managers. The committee in charge of the affair had these officers: Charles J. McFadden, chairman; John W. Finerty, secretary; James H. Smith, treasurer. The officers of Brooklyn Lodge are: Louis Sierra, president; John W. Fleming, vice-president; Charles Collins, past president; James H. Smith, treasurer; J. F. Anderson, corresponding and recording secretary; Thomas Foley, financial secretary; John W. Finerty, marshal; Samuel Heyman, secretary-at-large; Charles J. McFadden, Charles Fear-sall, and Joseph DeSilva, trustees.

VAUDEVILLE JOTTINGS.

Memor, Sile and Helmut, managers of the Sile Theatre, at Kalamazoo, Ind., have taken over the management of the old Dowling Opera House, at Logansport, Ind., and have built a new entrance, remodeled the house and are running it as a vaudeville house under the name of the Broadway Theatre.

Louis Kallish, treasurer of the Lincoln Square Theatre, and his assistant, Julius Gordon, are doing much to build up the business of that house for William Morris, Inc., through their courtesy and politeness toward the patrons of the house. Mr. Kallish more than held his hands full during the recent engagement of Harry Lander, and few house-owners could handle such crowds more expeditiously than he and Mr. Gordon did.

Recorder Weir, of Montreal, Que., on Feb. 12, acquired W. A. Edwards, manager of the Sparrow Theatre, and announced that he and W. C. Strachan, proprietor of the Theatre National Francaise, of a change of violating the Sunday theatre laws of that city.

Louis J. Beck, last year manager of the Baltimore Zoo and for eight years in the same capacity with the "Baltimore Zoo," is now the general representative of the Columbia Theatre, Brooklyn, where his long experience has already brought about admirable results in the conducting of the publicity department.

AMERICAN MUSIC HALL.

Last week's programme contained so very great names, but it was one of the most entertaining bills this house has had since the commencement of the music hall policy. The Three Madcaps were on first, doing their rapid, excited tumbling and acrobatic dancing act. Von Hot, came second with his stunts and imitations. The latter consisted of sound imitations (fortunately), and not impersonations. His repertoire included a trolley car and a baby crying, while with his face he pictured a monkey at different ages. The act pleased the Tuesday night audience. The Elite Musical Four were in third place. "There Never Was a Girl Like You," "Rainbow," "The Day We Went to College," "Handy Lou," and "The American Patrol" were the airs played. The instruments included trombones, cornets, saxophones, xylophones, glass bottles and cornets. The quartette held its own from the start and closed with a large round of applause. 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banquet in honor of John A. Boone on Feb. 18. Boone is a member of Francesca Redding's co., who is playing Charles Lee Calder's latest sketch, "Bounders." The author of "Sweetheart Days" has contributed another ballad hit, "When I Look Into Your Eyes that is scoring splendidly. The Detroit (Mich.) News Publishing Company are the publishers.

MOVING PICTURE NOTES

Interesting Items of News from Moving Picture Theatres the Country Over.

The Casino opened in Winchester, Va., to fine business. At the Bijou Dream the Earthquake Pictures were shown for two nights. Each night crowds were turned away. Business continues fine at both houses, and rumor has it that another house will be opened here shortly.

At Saratoga, N. Y., last week the Wonderland offered two reels every day, with a change every morning. Illustrated songs and R. M. Shultz, with selections from grand and comic operas between the pictures to great business. Bijou had three reels every day of the latest film, and two illustrated songs, by Frank Burton, to launch business last week. The Foundling, A Clever Trick, Educated Abroad, Jealous the Golden Child, and The Miner's Will were some of the feature films. The Lyric had two reels, with a change every day. Two songs illustrated, sung by Steve Brown. The feature films being The Queen of Hearts, saved by Her Dog, A Romance of Old Madrid, Love and Law, Calling Day, Nick Carter's Double, and The Engineer to continue his business.

The Clement Theatre at Dover, N. H., drew capacity house 7-11, and the following films were shown: Ray, the Only Son, The Paper Doll, The Girl at the Old Mill, The Criminal Hypnotist, These Boys, Pagan and Christian, The Sergeant's Stripes, The Pretty Little Milliner, Bobby's Sketches, A Fish Story, Lady Cabby's Romance, and The Two Sons.

The Hippodrome, a handsome new moving picture theatre, will open in Knoxville, O., March 1. The house will seat 600, and later on may be devoted to vaudeville.

The Royal, formerly the Arcade, in Urichville, O., has changed hands, and has been remodelled. The price of admission is raised to ten cents, and the length of performance doubled.

These very interesting films were shown at the Bijou, in Providence, R. I., last week: In Old Arizona, The Law, The Black Dog, The Queen of Hearts, also Jack Kautner and the Bijou Duo in popular songs, illustrated. A descriptive talk on Edgar Allan Poe is the subject of this week's programme at the Nickel. John Shea and Nick Quartette played in illustrated songs and some very fine films are displayed. At the Seaside, the vaudeville bill includes Kitty Blenheim, Mansfield Brothers, Nick Hughes, and April and April. The films are The Miner at Silver, Love Finds a Way, A Texas Romance, The Boy and the Girl, The Call of the Wild, and the new release of the Bijou, is about to install a novelty. At intervals during the performance a large illuminated clock is to be thrown upon the screen, keeping his patrons informed as to the time of day. In this connection, the business of the theatre is for a short while during the day will be enabled to keep their appointments promptly. Women have also been employed to replace the men ticket sellers.

The Crescent Theatre, in Warren, O., was opened last week by Porter and Summers, and is complete in its every detail, with a seating capacity of 800. The addition to the Dreamland, of which W. W. Dunaway is manager, is rapidly progressing, and will be ready for vaudeville attractions about March 1. The Edison and Grand theatres report good business. The Nickel, Pastime, Leisure Hour, World and Cosmos, at New Bedford, Mass., are all doing satisfactory business with moving pictures. The Royal, a picture house, opened at the West End recently, was closed 13, and will remain closed permanently, on account of a misunderstanding as to the terms of the lease.

At the Hippodrome, Syracuse, N. Y., Miss Francis, of Cincinnati, is featured 15-30 in songs. The Matinee ideal (talking in a big hit). The Kaufmans are singing "Any Old Place in Yankee Land is Good Enough for Me." At the Novelty, The King of the Ring and The Landlady are the feature pictures 15-30. True Blue is being sung by Harry Campbell. At the Theatre, The Bank Manager and The Ward's Love played. P. A. Bryan sang "A Lovely Girl" successfully.

The Aladdin attendance, in Tyrone, Pa., has been greatly increased by the closing of the Family Theatre, the house being packed each night. The patrons of this theatre have the satisfaction of seeing the very latest films as soon as released.

At the Newport, R. I., Opera House, The Musical Simposium, Thatcher and McCormick, Gretella, Hughes and Co. took well. The vaudeville 15-30 included O'Donnell Brothers, Don Tye and Black Dragons, Mildred Dal Monte, and four reels of film drew well last week.

Winston-Salem, N. C., is to have a new motion picture theatre, under the name of the Lyric. G. C. Proctor, formerly of Roanoke, Va., will manage it, and expects to open about March 21. Considering its attractiveness of location, it will no doubt prove successful. The Marvel continues to draw good business, and Manager Mead has a good programme for the coming week.

The demand for cheap attractions continues on the increase in Hatcher, Miss, and to meet this demand a new cheap priced theatre has opened for a share of the patronage. The new house will be known as the People's Theatre, and will be under the joint management of Messrs. John H. Sammis and John R. Clark. This house will handle all the new and up-to-date films, and in addition will make a specialty of high-class vaudeville acts and will endeavor to change the bill weekly. The Star, M. H. Goodman, manager, during the past week having the following line reels for the attraction, and notwithstanding the severe cold weather, business is good: Too Much Don Biscuit, A Cure for Gout, Saved by His Dog, On the Bamboo, Africa, The Test of Friendship, The Girl and Doctor, Saved from Destruction, Captain Red Handed, The Love of the Pasha's Son, Bobby Has a Pipe Dream, The Devil's Sale, A Love Drama in Puppet Land, Wonderful Eggs, The Treasure, The Strangers, The Feast and the Folly, Persimmon, and a Witty Ghost. At the Theatre, Lem J. Smith, manager, good business was the rule during the past week, and the following films were shown: The Doctor's Love Letter, Marathon Post-Race, Fred Admison, The Doctor's Love, From Jealousy to Hate, The Haunted Cheese, The Deserter, The Boy, His Daughter and the Dummy, The Girl at the Old Mill, Marathon Race, 1908; A Dose of Fresh Eggs, Incriminating Evidence.

At the Elgin, Ill., formerly manager of Dreamland, of Olewein, Iowa, will open up a moving picture house in Waterloo, Iowa, soon. He will be associated with Nick Weber, of this city.

At Hannibal, Mo., the New Star is drawing good business. The Capitol is being the leading attraction. The Nickelodeon is attracting a good share of patronage.

Frank Rogers has sold his Seaside Moving Picture Theatre, at Coldwell, Idaho, to Hilderman and Company. Business at both the Seaside and Magic has been good.

The Star Theatre, in Elgin, Ill., presented the Melior last week, and their songs, in connection with the pictures, made a good business. Business at the Globe and Temple theatres is splendid. Jencks and Prichett, managers of the Star Theatre, have leased a building in Aurora, Ill., which they will remodel at once for moving pictures and vaudeville, to open about April.

The Star Electric, in Oconto, Wis., has installed a new picture machine, and is showing very fine pictures to R. R. O.

The Happy Hour, San Antonio, Tex., ran the following bill last week: 7-12, to good business; Kent and Harvey, Billie Kingley, Denmore Sisters, the Maloney, Miss Brooks, and moving pictures. The Star is doing a very steady business, and seems to have just what the people want. The Alamo is not doing well. The Wonderland is doing a very good business, as is also the Dixie, Colonial, Gem, Milania, Princess, and the Electric. The new vaudeville house by the Wells Amusement Company, called the Quality Vaudeville Theatre, is doing good business.

Johna Cammer A Mountain Feud, The Football Warrior, and Wifey's Strategy, were the most attractive films shown at the Nickel Theatre, St. John's, Newfoundland, week of 2. Howard Gold scored in his rendition of "Childhood," as did also Ralph Maddison in "You Splash Me, and I'll Splash You." The Star Theatre has now installed a Power's Cameragraph machine, and they are getting a good, clear picture; this house has also added a drummer and violinist to their orchestra.

Edward M. Super, of Burlington, N. J., opened recently, with moving pictures, at the Army Opera House, Keyport, N. J., thus adding another link to the picture houses successfully operated under his supervision at Freehold, N. J., and Bristol, Pa. The Lyric, a moving picture house, run under the management of E. I. Dearing, and located at Bristol, Pa., has permanently closed.

The Royal Theatre, in Nacogdoches, Tex., is drawing good business with the very best films, and including illustrated songs.

Lulu Prevost, pianist and soloist at the Grand, Big Rapids, Mich., since its opening, has resigned. Her place is filled by Jennie Harvey, formerly of the Idle Hour, while Manager Jensen, of the Idle Hour, secures Dorothy Vernon, of Chicago, for piano and song. Both Vaudeville continue to show excellent films and illustrated songs and changing vaudeville acts twice a week.

At Cheyenne, Wyo., Messrs. Moore and Grivies are remodeling the Lyric (formerly the Crystal) and will open the house soon.

The Bijou in Lamar, Mo., still does excellent business, showing the best pictures obtainable.

Alpena, Mich., has three first-class moving picture houses. The Royal (Joe Ayotte, mgr.) is doing the best business. It is a very pretty little theatre with a seating capacity of about 200 and runs first-class shows every night. They have a setting but good, clean stage on the humorous order, which seems to take well in this town. The Happy Hour (W.

Dever, mgr.) is a fair house and doing a fair business. Dreamland (O. Bertram, mgr.) is a new purpose house. It has changed hands quite a number of times, but it now seems to be under proper management.

IN BROOKLYN THEATRES

The attraction this week at the Montauk Theatre is The American Idea, with the same cast that appeared last week, to large audiences at the Broadway Theatre. Next week, Dreamland, The Chess Player, and The next of Fred Miller's Travel Talks will be given Friday afternoon at the Montauk Theatre. The subject will be Russia, and a week later a talk on London will conclude the Friday afternoon series.

Eddie Fox in Mr. Hamlet of Broadway is seen this week at the Grand Opera House. Maude Raymond and the others who appeared at the Casino are in the cast. Next week, Maxine Elliott is in the Casino. Maxine Elliott is in the Casino. Maxine Elliott is in the Casino.

At Teller's Broadway Theatre this week, The Talk of New York follows.

At the Majestic Theatre, the old favorite, In Old Kentucky, is drawing large audiences. A very attractive production is offered, and all the parts are in capable hands. Next week, The Wolf.

Captain Clay of Missouri is seen this week at the Folly Theatre. David Higgins and a capable company appear in the cast.

A Chicago Continental Concert, with a recital by M. Paderewski, will be given at the Academy of Music on the evening of March 1.

Sam Devere's Show, which includes two musical plays and an attractive olio, is seen this week at the Empire Theatre.

Sam Devere's Big Show is the attraction this week at the Olympic Theatre. The olio includes a number of clever comedians and dancers, and the chorus is good.

Billy Watson's Burlesques entertain at the Star this week. Two musical plays are well presented, and the company, as a whole, is capable.

The Gayety had the Hasting Show this week. Edwin Booth and company appear in A Bit of History as the special feature of the olio.

STOCK COMPANIES

A very creditable performance of The Prince Chao was given last week by the Crescent Stock company at the Theatre. The company was enthusiastically applauded at every performance, and the rest of the cast, including Edwin Mackay as William Porten, G. A. Forbes as Jack Reddy, Charles Schuch as Harry Hamilton, Sam. Williams as Hollister, Andrew Martin as Claudia, the grown-up girl; Rosalie Melville as Mrs. Arlington, and Joseph McCallister as Phoebe received well merited praise. The offering this week is Mrs. Deane's Drama.

Boys of laughter are heard at the Lee Avenue Theatre this week, where Cora Fayton's company are appearing in a well staged production of Charles's Aunt. After two weeks of serious plays, this offering comes as a welcome change, and Mr. Fayton is to be congratulated for a change of the play for another week. George B. Fisher, Jr., as Fancourt Babberly, who masquerades as the aunt, made the hit of his career Monday night. The others in the cast appeared to excellent advantage in the play.

The Gotham company appears this week in The Strange Adventures of Miss Brown. Emma Bell, William G. Holden, Boyd Nolan and the other favorites scored well merited hits Monday night. The piece was well staged, and the audience was in a happy mood during the whole play.

VAUDEVILLE

The week's programme at the Orpheum includes Annette Kellermann (her second and last week), Empire City Quartette, Smith and Campbell, Agnes Scott and James Wright, the Gibson Girl Quartet, Cassell's dogs, Crouch and Welsh, and the Three Lilliputs.

At the Greenpoint the programme consists of Julius Stuber and company, and Howard and North Midgely and Carlisle, the Big City Four, Edwin Barry and company, Palfrey and Hoefler, Smith and Hoegarty, and Tom Fletcher Trio.

The Bijou programme includes Madame Froggell, the McGurveys, Egan and Ratter, Burns Sisters, J. W. Cooper, and others.

CUES

George Lydecker is in his second year with the Rogers Brothers in Panama, meeting with the same success that always marks his efforts.

Charles H. Wuerz's attractions have secured offices in the new Long Acre Building, into which they will move May 1.

The third annual tour of Billy, the Kid, under the management of Charles H. Wuerz's attractions, will close in Newburgh, N. Y., on April 24.

Minnie Barrie, of the Colonial Stock company, playing at the Colonial Theatre, Columbus, O., is receiving some very flattering notices in the Columbus papers because of the excellent work she is doing. Special mention was given for her interpretation of the role of Lady Standish in Sweet Little Bellairs, which was one of the recent bills, according to critics, Miss Barrie has become quite a favorite with the patrons of the Colonial.

Mildred Hyland is meeting with success as Ingenua with the Grand Opera House Stock company at Winston, Mass., where the thermometer is thirty below zero. She says it is so cold the grapes on her fur hat were frost bitten.

Ray D. Clifton is in his second season with the Fulton Stock company at Lincoln, Neb.

The roster of the Glass Players, at the Crawford Theatre, El Paso, Tex., is as follows: Joseph D. Glass, Jane Salisbury, Mirza Marston, Adelle Roth, Little Rogers, Minnie Louise Ferguson, "Little Miss Lottie," Hal, Mordant, Edgar Jones, Walter Marshall, Frank Lane, Richard Carlyle, Earle Mitchell, Ray Myers, and Fred Morris.

NOTES OF VARIOUS ACTIVITIES

W. Herndon Lackaye is at work at Paducah, Ky., preparing for Adger A. Wall a new race-track novelty play, which will be opened by Mr. Wall early in September. Mr. Wall has secured a scenic artist to Lexington to begin work at once on the scenery, as the track at Lexington will be produced. Mr. Lackaye will present his own race-horse, Spitfire, for which the play is named, with other Kentucky thoroughbreds.

John Stokes will be the manner in which John Stokes Sullivan will style and bill himself in future.

With the closing of the Hartig and Seamon Stock, Mabel Montgomery is open to offers. Miss Montgomery starred for two seasons in Zaza and Zira, and has had an extensive experience in all the prominent leading characters in stock.

J. R. Stirling warns managers of theatres and others against piratical and unauthorized presentations of the play, The Boy and the Girl. The rights in the play are vested in Miss Melville and Mr. Stirling, who will prosecute any infringements of their rights. House managers are equally liable and held as responsible as the illegal producers by the law.

The play under its title, The Boy and the Girl, is being done in small towns in the South and Middle West by an organization who has the authority to publish their suits.

DATES AHEAD

Received too late for classification.

CATTLE KING OF ARIZONA (Henry Belmar, mgr.): Glenn Falls, N. Y., 23, Albany 24, 25, Saugerties 26, Kingston 27, New York City March 1-6.

GLASS PLAYERS: El Paso, Tex., Jan. 23-Indefinite.

HERALD SQUARE OPERA (Charles Finquet, mgr.): Rock Hill, R. C. 24, Stateville, N. C. 25, Hickory 26, Morgantown 27, Asheville March 1-6.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): El Paso, Tex., 23, 24, 25, 26, 27.

HOWE, LYNN M. (Western): Charles King, mgr.: Pasa, Ill., 24, Jackson 25, Alton 26, De Soto, Mo., 27.

LITTLE MISS BLUEBIRD (Ernest A. Harrington, mgr.): El Paso, Tex., 23, 24, 25, 26, 27.

TOO PROUD TO BEG (Lincoln J. Carter, mgr.): St. Joseph, Mo., 28-March 2.

LETTER TO THE EDITOR

The Theatre Discussion.

To the Editor of The Dramatic Mirror:

Sir:—Much has been said, more will be said, but probably the greater part will be left unsaid, pro and con—everything under God's Heaven, as long as men are men and the world is the world.

It was hardly to be expected that this great wave of Puritanism, which has swept the country from one end to the other in matters political as well as social, should be sparing to the drama. The running of the wite husband of the Theatre's function and moral influence has worked havoc, no doubt, with the theatrical peace of mind. It is, indeed, a matter to be regretted that this has happened at all, and that it should have happened now. For it never appeared more to the truth, to the fact that misfortune seldom comes alone. This is a calamity, a sort of anti-dote, it seems, to the financial death that has weighed so heavily upon us all this last season, and of consequence, upon the theatre in particular.

BIOGRAPH FILMS

THE POLITICIAN'S LOVE STORY

A comedy subject with a moral, "Don't anticipate." A political "bom" has been vily caricatured by a newspaper cartoonist, and goes to annihilate the author of them, but finding the artist a pretty girl, falls deeply in love with her. Length 526 feet.

THE GOLDEN LOUIS

A pathetic episode of the days of "Old Paris," when knights and gallant blades held forth. Contrasting the scene of gayety there is seen a small child begging in the snow. She falls exhausted and sleeps. Some one drops a golden Louis into her little wooden shoe by her side, which coin is taken by a desperate gambler who feels there is chance of winning for her a fortune. He does, but upon his return finds her dead. Length 474 feet.

AT THE ALTAR

The story is that of a Sicilian, who, rejected by the girl he loves, tries to wreak vengeance by placing an infernal machine under the altar step on the day of her marriage to an Italian musician. It is placed in such a manner that the stepping forward of the officiating priest will spring the trap, killing the girl and her groom-elect. The plan, however, is intercepted in the nick of time. Length 972 feet.

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passions are spoken, hateful passions, and that they are spoken boldly. It is yet as true as ever: "There is some soul of goodness in things evil."

Would men obviously distill it out? The ground of immorality is not that evil is evil, but rather in the manner in which that evil is represented; whether the artist is holding the mirror up to Nature, or is only dipping the pen within the mire of his own heart. This, naturally, will depend very much upon the character of the man who writes—whether he be a Christian and write as a Christian would write, or whether he be a Pagan and write like a Pagan—whether he has or whether he has not a conscience or whether he makes his passions his conscience, and his will his God.

I remain, Sir, Yours respectfully, ARTHUR DE LUCA.

DRAMATIC COMPANIES

VANCE, J. S. (Wm. A. Vasey, mgr.): Everett 3.
 ANN HANSON (Louis Bels, mgr.): Pittsburgh 20.
 28, Galvesta 24, Trenton 25, Pottsville 26, Beth-
 el 27.
 HAPPY MARRIAGE (Charles Frohman, mgr.): Phila-
 delphia, Pa., 22-27.
 HEIR TO THE MOONRA (Quincy and Donley,
 mgrs.): Columbus, O., 23-24, Dayton 25-27, Toledo
 28.
 HENDRICKS (Wm. Gray, mgr.): Duluth,
 Minn., 26, 28.
 HERMAN, SELMA (Howard Hall Amusement Co.,
 mgrs.): St. Louis, Mo., 21-27, Kansas City 25,
 Minn. 26.
 HIDDEN HAND (R. E. Broughton, mgr.): Kennett,
 Mo., 25, Portageville 24, New Madrid 25, East
 Prairie 26, Cairo, Ill., 27, Mound City March 1,
 Vienna 2.
 HIGDON, DAVID (Star and Wiscial, mgrs.): Wash-
 ington, N. Y., 23-27.
 HOLY CITY (Ossie; Joe Combs and Fisher, mgrs.):
 Grand Junction, Colo., 24, Louisville 25, Salina 26,
 Grand City 27, Denver 28-March 6.
 HUMAN HEARTS (Western; W. E. Nashville, mgr.):
 Akron, O., 22-24, Youngstown 25-27.
 HUMAN HEARTS (Southern; W. E. Nashville,
 mgr.): Fort, Ind., 23, Franklin 25, Seymour 26,
 Peru 27.
 HUMAN HEARTS (Western; Wm. F. Riley, mgr.):
 Havana, Ill., 23, De Kalb 24, Syracuse 25, Macleod
 26, Beloit, Wis., 27, Racine 28.
 IN OLD KENTUCKY (A. W. Dingwall, mgr.): Brook-
 lyn, N. Y., 23-27.
 IN THE RICK OF TIME (J. F. Sullivan, mgr.): De-
 troit, Mich., 26-March 6.
 IN WYOMING (H. E. Pierce and Co., mgrs.): Chi-
 cago, Ill., 21-27, Louisville, Ky., 28-March 6.
 JACOBSON, EDITH (Wallace, mgr.): Milwaukee,
 Wis., 23-24, South Bend, Ind., 25, Graham 26, Kal-
 mar, Mich., 27.
 IT'S NEVER TOO LATE TO MEND (A. J. Spencer,
 mgr.): Kansas City, Mo., 21-27.
 JACOBSON, JOSEPH AND WILLIAM W. (R. W. W.
 Donalds, mgrs.): American, Ga., 23, Montgomery,
 Ala., 24, Selma 25, Meridian, Minn., 26, Birmingham,
 Ala., 27, Columbus, Miss., March 1, Greenville 2,
 Memphis, Tenn., 3, Paducah, Ky., 4, Bowling Green
 5, Louisville 6, Lexington 7.
 JEFFERSON THOMAS (Wm. L. Malley, mgr.): Oran-
 ge, U. S., 24, Salt Lake City 25-27, Grand Junction,
 Colo., March 1, Louisville 2, Salina 3, Colorado
 Springs 4, Pueblo 5, Boulder 6.
 KIDNAPED BY THE MOON (Harvey Grey Fisk, mgr.):
 Philadelphia, Pa., 22-March 6.
 KENTUCKIAN (Wm. K. Sparks, mgr.): Toledo, O.,
 21-24, Grand Rapids, Mich., 25-27.
 KIDNAPED BY THE MOON (Sam E. and Lee Shubert, Inc.,
 mgrs.): New York City, March 1-March 6.
 KIDNAPED FOR A MILLION (R. H. Perry, mgr.):
 Benton, Ill., 23, Douglas 24, Cobden 25, Murphys-
 burg 26, Vincennes 27.
 L. C. KYLE, WILTON (Wm. A. Brady, mgr.): New
 York City Dec. 31-Jan. 1-Jan. 6.
 LENA RIVERS (Central; Burton Nixon, mgr.): Cin-
 cinnati, Kan., 24, Fairbury, Neb., 25, Beatrice 26,
 Lincoln 27.
 LENA RIVERS (Eastern; Burton Nixon, mgr.): Bed-
 ford, Ind., 23, Bloomington 24, Linton 25, Wash-
 ington 26, Vincennes 27.
 LENA RIVERS (Western; Burton Nixon, mgr.): Mon-
 tegomery, Mo., 23, Mexico 24, Fulton 25, Fayette 26,
 Springfield, Mo., 27.
 LION AND THE MOUSE (Henry B. Harris, mgr.):
 Muscatine, Ia., 23, Washington 24, Ottumwa 25,
 Centerville 26, Albia 27.
 LION AND THE MOUSE (Henry B. Harris, mgr.):
 Lexington, Ky., 23, Lexington 24, Lafayette 25,
 Alexandria 26, Shreveport 27.
 LION AND THE MOUSE (Henry B. Harris, mgr.):
 Henderson, Ky., 23, Owensboro 24, Bowling Green
 25, Louisville 26, Louisville 27.
 LITTLE PROSPECTOR (Frank G. King, mgr.): Mor-
 rillton, Ark., 23, Clarksville 24, Sallaway, Okla., 25,
 Hallsville 26, Harbortown 27, Lehigh March 1, Coal-
 field 2, Ada 3, Purcell 4, Norman 5, Ardmore 6.
 M. A. LEE, J. L. LEE (A. Arnold, mgr.): Iron-
 wood, Mich., 23, Ashland, Wis., 24, Merrill 25,
 Rhinelander 27, Warsaw 28.
 MAN FROM HOME (Liebier and Co., mgrs.): New
 York City Aug. 1-Jan. 6.
 MAN OF THE HOUR (Central; Brady and Grissmer,
 mgrs.): Newark, N. J., 22-23, New York City March
 1-4.
 MAN OF THE HOUR (Midland; Brady and Grissmer,
 mgrs.): Savannah, Ga., 23, Jacksonville, Fla., 24,
 Jacksonville, Fla., 25, Brunswick, Ga., 27.
 MAN OF THE HOUR (New England; Brady and
 Grissmer, mgrs.): Hartford, Conn., 22-27.
 MAN OF THE HOUR (Western; Brady and Grissmer,
 mgrs.): Chicago, Ill., 22-27, Shreveport, La., 23,
 Memphis, Tenn., 24, Meridian, Miss., 25, Selma, Ala., 26,
 Mobile 4, S. Pensacola, Fla., 6.
 MANN, LOUIS (Wm. A. Brady, mgr.): Paducah, Ky.,
 25, Memphis, Tenn., 27.
 MARCELLO, ROBERT (Wm. A. Brady, mgr.): Wash-
 ington, D. C., 22-27.
 MARLOWE, JULIA (Sam S. and Lee Shubert, Inc.,
 mgrs.): New York City Feb. 15-March 12.
 MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.):
 New York City Feb. 15-March 12.
 MEADOW BROOK FARM (Eastern; W. F. Mann, prop.,
 mgrs.): Towanda, Pa., 23, Hawley 25, Honesdale 26,
 Carbondale 27, Pittston March 1.
 MERIDIAN BOSS (R. T. King, mgr.): St. Louis,
 Mo., 21-27, St. Louis, Ill., 28-March 2, Cairo
 3, Memphis, Tenn., 4, Greenville, Miss., 5, Vicks-
 burg 6.
 MERRET, GRACE (R. T. King, mgr.): Alexandria,
 La., 23, Chicago 24, Hartford 25, Kokomo 26,
 Michigan City 27, Chicago, Ill., 28-March 3.
 MERREY NEW YORK MAID (Joseph H. Truett,
 mgr.): Batesville, Ark., 23, Newport 24, Hot Springs
 25, Little Rock 26, Arkadelphia 27, Shreveport, La.,
 March 1, Meridian, Miss., 2, Selma, Ala., 3,
 Lake Charles 4, Lafayette 5, Opelousas 6.
 MESSENGER BOY 42 (Geo. W. Gallagher, mgr.):
 Wheeling, W. Va., 22-24, Youngstown, O., 25-28.
 MILDRED AND HUGO (Harry Bowdler, mgr.):
 Chicago, Ill., 23, Frederick 24, Lancaster, Pa., 25,
 Reading 26, Harrisburg 27, Lebanon March
 1, Salem N. J., 3, Vinceland 4, Atlantic City 5, 6.
 MILLER, HENRY (Henry Miller, mgr.): Columbus, O.,
 23.
 MILLIONAIRE AND THE POLIEMAN'S WIFE (A.
 H. Woods, mgr.): Worcester, Mass., 22-27.
 MILLIONAIRE'S REVENGE: Pittsburgh, Pa., 22-27.
 MISSOURI GIRL (Western; A. H. Horton, mgr.):
 Chicago, Ill., 23, Tallahassee 2, Monticello 3,
 Madison 4, Live Oak 5, Lake City 6.
 MONTANA (Eastern; Harry D. Carey, prop.; Hopp
 Hadley, mgr.): Toronto, Ont., 22-27, Brantford
 March 1, Berlin 2, St. Thomas 3, Hamilton 4, 5.
 MONTANA (Southern; Harry D. Carey, prop.; Hopp
 Hadley, mgr.): Warren, Pa., 23, Ridgway 24, Oil
 City 25, Sharon 26, New Castle 27, Warren, O.,
 March 1, Canton 2, Altoona 3.
 MONTANA Western; Harry D. Carey, prop.; Bill
 Ryan, mgr.): McAlester, Okla., 23, Tahomungo 25,
 Ardmore 26, Gainesville, Tex., March 1, Denison 2,
 Sherman 3, Paris 4, Texarkana 5, Freemont, Ark., 6.
 MONTANA (Western; Wm. A. Brady, mgr.): Columbia, Tenn.,
 23, Mountpleasant 24, Lewisburg 25.
 MONTE CRISTO (Frederic Clarke, mgr.): Medicine
 Hat, Alberta, N. W. T., 23, Taber 24, Margrath 25,
 Cardston 26, Raymond 27, Lethbridge March 1, Cal-
 gary 2.
 MR. TEMPLE'S TELEGRAM (Chas. H. Small and
 Thos. Hall, mgrs.): Omaha, Neb., 21-24, Des Moines,
 Ia., 25-27, Rock Island, Ill., 28, Galesburg March 1,
 Canton 2, Springfield 3, Hannibal 4.
 MR. WIGG OF THE CARRIAGE PATCH (Liebier
 and Co., mgrs.): New Orleans, La., 21-27.
 MY BOY JACK (Fred G. Conrad, mgr.): Duncan,
 Okla., 23, Chickasha 24, Paul's Valley 25, Marietta
 26, Montgomery 27, Muskogee March 1, Red
 2, Ada 3, Okmulgee 4, Prague 5, Chandler 6.
 NAZIMOVA, MME. (Sam S. and Lee Shubert, Inc.,
 mgrs.): Norfolk, Va., 22, 23.
 NEILSON, HORTENSE (Sam S. and Lee Shubert, Inc.,
 mgrs.): New York City, Ia., 24, Chicago 25, Oelwein
 26, Waterloo 27.
 NETHERSOLE, OLGA (W. A. Page, mgr.): St. Louis,
 Mo., 22-27.
 NILSSON, CARLOTTA (Sam S. and Lee Shubert,
 mgrs.): New York City 22-27.
 NINETY AND NINE (J. D. Barton Co., mgrs.): Wash-
 ington, D. C., 22-27.
 OLOVOT, CHAUNCEY (Augustus Piton, mgr.): Ope-
 weg, N. Y., 23, Waterson 24, Rome 25, Glen
 26, Buffalo 27, Burlington Vt., 27.
 OLD ABERNASS (L. A. Edwards, mgr.): Glen Elder,
 Kan., 23, Glasco 24, Delphos 25, Minneapolis 26,
 Hope 27.
 O'MARA, JOSEPH (Brooks and Dingwall, mgrs.):
 Chicago, Ill., 14-27.
 ON THE FRONTIER (B. Claman, mgr.): Crawford,
 Neb., 23, Chadron 24, Rushville 25, Neigh March
 1, Tilden 2, Norfolk 3, Wayne 4, Bloomfield 5,
 Wadell 6.
 ON THE FRONTIER (Burgess and Alton, mgrs.):
 Greenville, Tenn., 23, Morristown 24, 25, Newport
 26, Ashville, No. Car., 27, Spartanburg 28, Car.,
 March 1, Laurens 2, Greenwood 3, Abbeville 4, New-
 berry 5.
 ON TRIAL FOR HIS LIFE (A. H. Woods

IN FULL (Wm. Wood, mgr.): Kansas, mgr.:
Wendell, Pa. 22-23, Montreal, P. Q. March 1-4.
PAID IN FULL (Chas. Wagonwall and Kemper,
mgrs.): Ft. Smith, Ark. 22-23, Sherman, Tex. 23.
PAIR OF COUSIN KINGS (D. Jay Smith, mgr.):
Harrisburg, Ill. 22-23, Cornell 24, Robinson 24.
CASEY MA, CANTALBA 27, Collingwood 28.
FAITON, W. R. (J. M. Stone, mgr.): Arkansas City,
Kan. 22-23, Kansas City 23, Wyandot 27, Hutchinson
March 1, Logan 23, Newton 23.
PECK'S BAD BOY (D. J. Sprague, mgr.): Carlisle,
Pa. 23, Albion 25, Johnston 27.
PHANTOM DETROITVE (Fred and Clifford
Assenst, mgrs.): Cleveland, Ohio. March 22-23.
POLLY OF THE CIRCUS (Fred Thompson, mgr.):
Toronto, Ont. 22-23.
POLLY OF THE CIRCUS (Fred Thompson, mgr.):
Pittsburgh, Pa., 22-23, Detroit, Mich. 23, Boston 24,
Madison, Wis. 27, Jackson March 1, Eaton 24,
24, 2, Hatcha, Minn., 3, Vicksburg 4 & Green-
ville 6.
POINTER BEULAH (Burton Nixon, mgr.): Brook-
lyn, N. Y. 22-23, Montreal, P. Q. March 1-4.
RIGHT ON WAY (Klaw and Erlanger, mgrs.):
Greeney, Colo. 23, Boulder 24, Colorado Springs 25,
Victor 26, Pueblo 27.
ROBERT FLORENCE (John Curt, mgr.): Denver,
Colo. 22-23.
ROBSON, ELEANOR (Leblor and Co., mgrs.): New
York City Jan. 25-indefinite.
ROBSON, MAY (A. S. Sims, mgr.): Pittsburgh, Pa.
22-23, New York City 23, Boston 24, New Haven
25, Hartford 26, New Bedford 27, Portland 28.
BOBY OF THE HILL (A. S. Barr, mgr.): Ogdun-
burg, N. Y. 23, Saratoga 24, Pittsburg 25, St.
Albans, Vt. 26, New York 27.
ROUND UP (Klaw and Erlanger, mgrs.): Omaha,
Nebr. 22-23.
ROYAL SLAVE (George H. Bubb, mgr.): Hastings,
Neb. 23, Broken Bow 25, Mason City 26, Grand
Island 27.
ROBERT ANNIE (Wagonwall and Kemper, mgrs.):
St. Louis, Mo. 15-27.
RUSSELL LILLIAN (Joseph Brooks, mgr.): Chicago,
Ill. 15-27.
SANTY JOSEPH (Wm. Wood, mgr.): Cleveland,
O. 22-23.
SAVAGE KING (Le Comte and Fisher, mgrs.): Wil-
met, Ark. 23, Monroe, La. 24, Boston 25, Junction
City, Ark. 26, Eldorado 27, Winona, Minn. 28,
St. Louis, Mo. 29, New York City 30, Cincinnati
31, Washington, D. C. 32, Detroit 3.
SERVANT IN THE HOUSE (Henry Miller, mgr.):
Grand Rapids, Mich. 22-27.
SERVANT IN THE HOUSE (Henry Miller, mgr.):
Pittsburgh, Pa. 22-27, Erie March 1-4.
SHADOWS OF A GREAT CITY (W. L. Malley, mgr.):
Cincinnati, Ohio. 22-27, Erie March 1-4.
SHIRAZ SHOMAS (Cogan and Harris, mgrs.): Cleve-
land, O. 22-27, Dayton March 1-4.
SHEPHERD KING (Wm. A. Brady, mgr.): Cincinnati,
Ohio. 22-27.
SHOGANER (Howard Powers, mgr.): Harrisburg,
Pa. 23, Columbia 24, West Chester 25, Pottsville
26, Wilmington, Del. 27, Philadelphia, Pa., March
1-4.
SIS PERKINS (Eddie Delaney, mgr.): Winchester,
Ill. 22-23, Bushville 25, Avon 26, Gale-
burg 27, Peoria 28.
SKINNER OTIS (Charles Frohman, mgr.): Baltimore,
Md. 22-23, Brooklyn, N. Y., March 1-4.
SOKIN SLAVERY (A. J. Spencer, mgr.): Boston,
Mass. 22-27.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc.,
mgrs.): Denver, Colo. 22-23.
SPOONER, CECIL (Chas. E. Blaney Amusement Co.,
mgrs.): New York City 22-23, Boston 24, New
Haven 25, Hartford 26, New Bedford 27, Portland 28.
STABLE BONES (Henry B. Harris, mgr.): Philadel-
phia, Pa. 15-27, Brooklyn, N. Y., March 1-4.
STABLE FRANCHIS (David Belasco, mgr.): New York
City 22-27, Philadelphia, Pa. 23-27.
STRENGTHART: Pittsburgh, Pa. 22-27.
SULLY, DANIEL: New Westminster, B. C., 23, Van-
couver 24, 27, Seattle, Wash. 25-March 6.
SUNNY SOUTH (J. C. Rockwell, mgr.): Plattsburg,
Mo. 22-23, Hammondport 24, Waverly 25, Oregon
26, Elmhurst 27.
TEMPEST AND SUNSHINE (Central: W. F. Mann,
prop.): Minerva, O. 24, New Corners 26, Expe-
rience 27, Newark March 1.
TEMPEST AND SUNSHINE (Eastern: W. F. Mann,
prop.): Ashland, Pa. 24, Shenandoah 25, Mahoney
City 26, Pottsville 27, Hanstons March 1.
TEMPEST AND SUNSHINE (Western: W. F. Mann,
prop.): Great Falls, Kan. 24, Leona 25, Stafford
26, Hutchinson 27, Peabody March 1.
TEXAS (Broadhurst and Currie, mgrs.): Youngstown,
O. 22-24, Wheeling, W. Va., 25-27, Norfolk, Va.,
March 1-4.
TEXAS JACK: Baltimore, Md. 22-27.
THAYER, OTIS B. (Moore and Hoops, mgrs.): Mad-
ison, Ind. 23, Bloomington 25, Crawfordville 26,
Lafayette 27.
THEIR (Charles Frohman, mgr.): Lima, O. 23, Ft.
Wayne, Ind. 24, 25, Kalamazoo, Mich., 26, Mad-
ison, Wis. 27.
THEIR (Charles Frohman, mgr.): Marion, Ind. 23,
Kokomo 24, Tiwood 25, Frankfort 26, Crawfordville
27.
THEIR (Western: Chas. Frohman, mgr.): Liberty,
Kan. 23, Clinton, Mo. 24, Sedalia 25, Bonville 26,
Columbia 27, Cairo, Ill., March 6, Paducah, Ky., &
THIRD DEGREE (Henry B. Harris, mgr.): New York
City 22-27, Philadelphia, Pa. 23-27.
THREE YEARS IN KANSAS (Ben Stone, mgr.):
Ashland, Ore. 23, Red Bluff, Okla. 25, Chico 26,
Vallejo 27.
THROUGH DEATH VALLEY (J. D. Barton and Co.,
mgrs.): St. Louis, Mo. 21-27, Chicago, Ill. 23-
March 20.
THURSTON, ADELAIDE (Francis J. Hope, mgr.):
Albert Lea, Minn. 23, Owatonna 24, Northfield 25,
Red Wing 26, Rochester 27.
TILLY OLSEN (Carl M. Dalton, mgr.): Selma, Kan.,
March 1-4.
TINKER JOE: Chicago, Ill. 21-27.
TONY, THE BOOTBLACK (A. H. Woods, mgr.):
Philadelphia, Pa. 22-27.
TRAVELING SALESMAN (Henry B. Harris, mgr.):
Chicago, Ill. 22-27, Philadelphia, Pa. 23-27.
TRAVELING SALESMAN (Henry B. Harris, mgr.):
Grandville, N. Y. 23, Burlington, Vt. 24, King-
ston, N. Y. 25, Newburgh 26, Poughkeepsie 27,
Poughkeepsie, Conn., March 1, Great Barrington, Mass.,
2, Pittsfield 3, North Adams 4, Gardner 5, Fitch-
burg 6.
TWO ORPHANS (Will H. Nicholson, mgr.): Eldorado,
Ark. 23, Arkadelphia 25, Hot Springs 26, Pine
Bluff 27.
UNCLE TOM'S CABIN (Constat; Steinson's): Albany,
Orla. 23, Corvallis 24, Silverton 25, Hillsboro 27,
Portland 28.
UNCLE TOM'S CABIN: Middletown, Pa. 23, Colum-
bia 24, York 25, Lancaster 26, Waynesboro 27.
UNCLE TOM'S CABIN: Newburgh, N. Y.: Cor-
cord, N. H. 23, Nashua 24.
UNDER SOUTHERN SKIES (Eastern: Harry Dool
Parker, mgr.): Troy, N. Y. 22, 23, Amsterdam 24,
Rome 25, Utica 27.
UNDER SOUTHERN SKIES (Western: Harry Dool
Parker, mgr.): Chicago, Ill. 21-27, Battle Creek,
Mich. 28.
UNDER TWO FLAGS (M. C. Elliott, mgr.): San
Francisco, Cal. 21-27.
VIA WHEELER (Fred Thompson, mgr.): Syracuse,
N. Y. 22-27, Chicago, Ill. 23-March 6.
VIRGINIAN (Kirke La Shelle Co. mgrs.): Masso-
City, Ia. 22, Mahanato, Minn., 24, Brainerd 25,
Farm, Mo. Dak., 26, Grand Forks 27, Winnipeg
28.
WANTED, A HUSBAND (E. H. Raley, mgr.): Elmira,
N. Y. 22-24, Syracuse 25-27.
WANTED BY THE POLICE (Mittenthal Bros.,
mgrs.): Chicago, Ill. 21-27.
WEDD ANNIE (Joseph Brooks, mgr.): New York
City 6-27.
WARFIELD, DAVID (David Belasco, mgr.): New
York City Jan. 11-March 6.
WARRENS OF VIRGINIA (David Belasco, mgr.):
Chicago, Ill. 21-March 6.
"WAY DOWN EAST" (Wm. A. Brady and Joseph
Grimmer, mgrs.): Providence, R. I., 22-24, Worcester,
Mass. 25-27.
WHEN WE WERE FRIENDS (Wm. Macaulay, mgr.):
Selma, Ind. 22, Jeffersonville 24, Logan 26, Nelson
27.
WHITECAP, W. A. (Clay T. Vance, mgr.): Joliet,
Ill. 25.
WHITEDRIVER, WALKER (Leblor and Co., mgrs.):
Chicago, Ill. Dec. 6-Feb. 27.
WHY GIRLS LEAVE HOME (R. J. Carpenter, mgr.):
Denver, Colo. 21-27.
WILLIAMS, LOTTIE (Chas. E. Blaney, mgr.): South
Chicago, Ill. 21-24, Springfield 25-27.
WILSON, AL H. (Sidney R. Ellis, mgr.): Titusville,
Fla. 22-23, St. Francis 25, Greenacres 26, Mc
Keesport 27, Youngstown, O. March 1, Canton 2,
Akron 3, Meadville, Pa., 4, Erie 5, Niagara Falls
N. Y., 6.
WILSON, FRANCIS (Charles Frohman, mgr.): St.
Louis, Minn. 22-24, Minneapolis 25-27.
WITCHING HOUR (Sam S. and Lee Shubert, Inc.,
mgrs.): Rochester, N. Y., 22-27.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—*Indefinite.*

BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 15—*Indefinite.*

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—*Indefinite.*

BISHOP'S PLAYERS (Jl. W. Bishop, mgr.): Oakland, Cal.—*Indefinite.*

BONTELLA, JENNIE: Rochester, N. Y., Feb. 15—*Indefinite.*

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—*Indefinite.*

BUNTING, EMMA (Earl Burgess, prop.): San Antonio, Tex., Nov. 10—*Indefinite.*

BURBANK (Oliver Burbank, mgr.): Los Angeles, Cal.—*Indefinite.*

BURWOOD: Omaha, Neb., Aug. 25—*Indefinite.*

CULLEGE (Chas. B. Marvin, mgr.): Chicago, Ill., Sept. 15—*Indefinite.*

COLONIAL (M. Howell, mgr.): Columbus, O., Jan. 1—*Indefinite.*

CONNORS AND EDWARDS: Bayonne, N. J., Nov. 25—*Indefinite.*

COOK (Charles Emerson Cook, mgr.): Hartford, Conn., Feb. 15—*Indefinite.*

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 25—*Indefinite.*

CURRENT THEATRE (Ferry G. Williams, mgr.): New York City, N. Y., Sept. 5—*Indefinite.*

CUMMINGS (John R. Cummings, mgr.): Lynn, Mass., Aug. 25—*Indefinite.*

DE VOER, FLORA: Kalamazoo, Mich., Jan. 3—*Indefinite.*

DEWESE (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—*Indefinite.*

FOMEPAUGH: Cincinnati, O., Sept. 7—*Indefinite.*

FOMEPAUGH (George F. Vash, mgr.): Indianapolis, Ind., Sept. 7—*Indefinite.*

FRENCH (H. H. French, mgr.): New York City, N. Y., Feb. 8—*Indefinite.*

FRENCH (M. Bourgan, mgr.): Quebec, Can.—*Indefinite.*

FULTON (Sam B. Fulton, mgr.): Lincoln, Neb., Oct. 1—*Indefinite.*

GAGNON-POLLOCK: Shreveport, La.—*Indefinite.*

GAJEY (G. H. Holes, mgr.): Galesburg, Ill.—*Indefinite.*

GERMAN: St. Louis, Mo., Oct. 4—*Indefinite.*

GERMAN: Cincinnati, O., Oct. 6—*Indefinite.*

GERMAN (Eugene Burg, mgr.): New York City, Oct. 1—*Indefinite.*

GERMAN THEATRE (Hansich and Adicks, mgrs.): Philadelphia, Pa., Sept. 13—*Indefinite.*

GILSON: New York City, Jan. 15—*Indefinite.*

GOTHAM (Edward Girard, mgr.): Brooklyn, N. Y., Aug. 25—*Indefinite.*

GRAND: New Haven, Conn., Jan. 25—*Indefinite.*

GRAND STREET THEATRE (A. H. Woods, mgr.): New York City, N. Y., Sept. 7—*Indefinite.*

HOLLAND, MILDRED (R. C. White, mgr.): New York City, Jan. 25—*Indefinite.*

HORNES: Newport, Ky., Feb. 8—*Indefinite.*

HUNTINGTON WRIGHT (Hess and Huntington, mgrs.): New York City, N. Y., Sept. 7—*Indefinite.*

IRVING PLACE (Otto Weil, mgr.): New York City, Oct. 1—*Indefinite.*

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): New York City, N. Y., Feb. 8—*Indefinite.*

KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 21—*Indefinite.*

LEVENSON, YIDDISH (David Levenson, mgr.): Pittsburgh, Pa., Jan. 15—*Indefinite.*

LONG (Frank H. Long, mgr.): Kansas City, Mo., Feb. 7—*Indefinite.*

LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—*Indefinite.*

LYRIC: Minneapolis, Minn., Sept. 21—*Indefinite.*

LYRIC: Portland, Ore.—*Indefinite.*

LYRIC (J. V. McHies, mgr.): New Orleans, La., Aug. 22—*Indefinite.*

LYRIC (Geo. Barry, mgr.): Ft. Wayne, Ind., Nov. 1—*Indefinite.*

MALCOLM (Willard (Willard Mack, mgr.): Salt Lake City, U. Jan. 11—*Indefinite.*

MCRAE (Henry McRae, mgr.): Tacoma, Wash.—*Indefinite.*

MANHATTAN (Jack Parsona, mgr.): Findlay, O.—*Indefinite.*

MALMORF (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 21—*Indefinite.*

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NATIONAL FRANCAISE (Paul Cammeuve, mgr.): Montreal, P. Q., Aug. 17—*Indefinite.*

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RENTFROW (J. M. Rentfrow, mgr.): Houston, Tex., Dec. 20—*Indefinite.*

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VANDERBILT (Sam Francis, Cal., Sept. 12—*Indefinite.*

WEBSTER ASSOCIATE PLAYERS (Harry McWhorter, mgr.): Philadelphia, Pa., Feb. 8—*Indefinite.*

WINNIPS GRAND OPERA HOUSE (Wedgewood and Wedgewood, mgrs.): New York City, N. Y., Feb. 12—*Indefinite.*

WOLFE (U. A. Wolfe, mgr.): Wichita, Kan.—*Indefinite.*

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